

Cavatina Del Sig' Presiello

Fortunata co

lui che d'a-more non co-nosce le dure catene passa l'--

-ore tranquille e serene piu fe-li-ce di-venta ogni

di passa l'-ore tranquille e se-

-rene più felici di vent'anni ogni di

ma chi porta nel misero core otti-mato lo strale amo-

roso otti-mato lo strale amo-roso cerca invano contento eri-

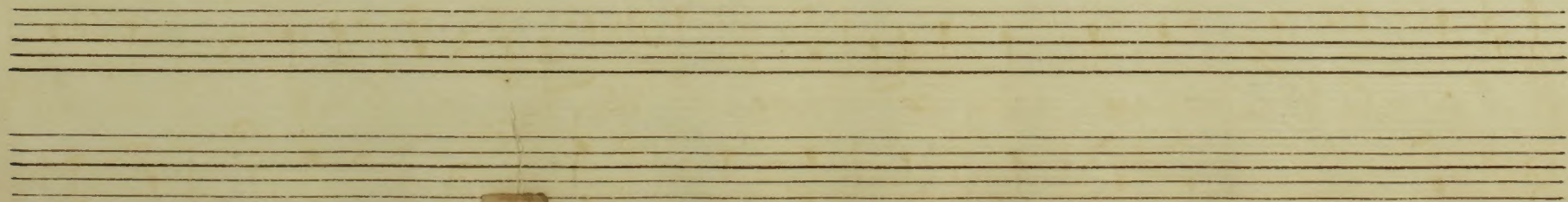
posso l'uno e l'altro per sempre amarvi Fortunato co-

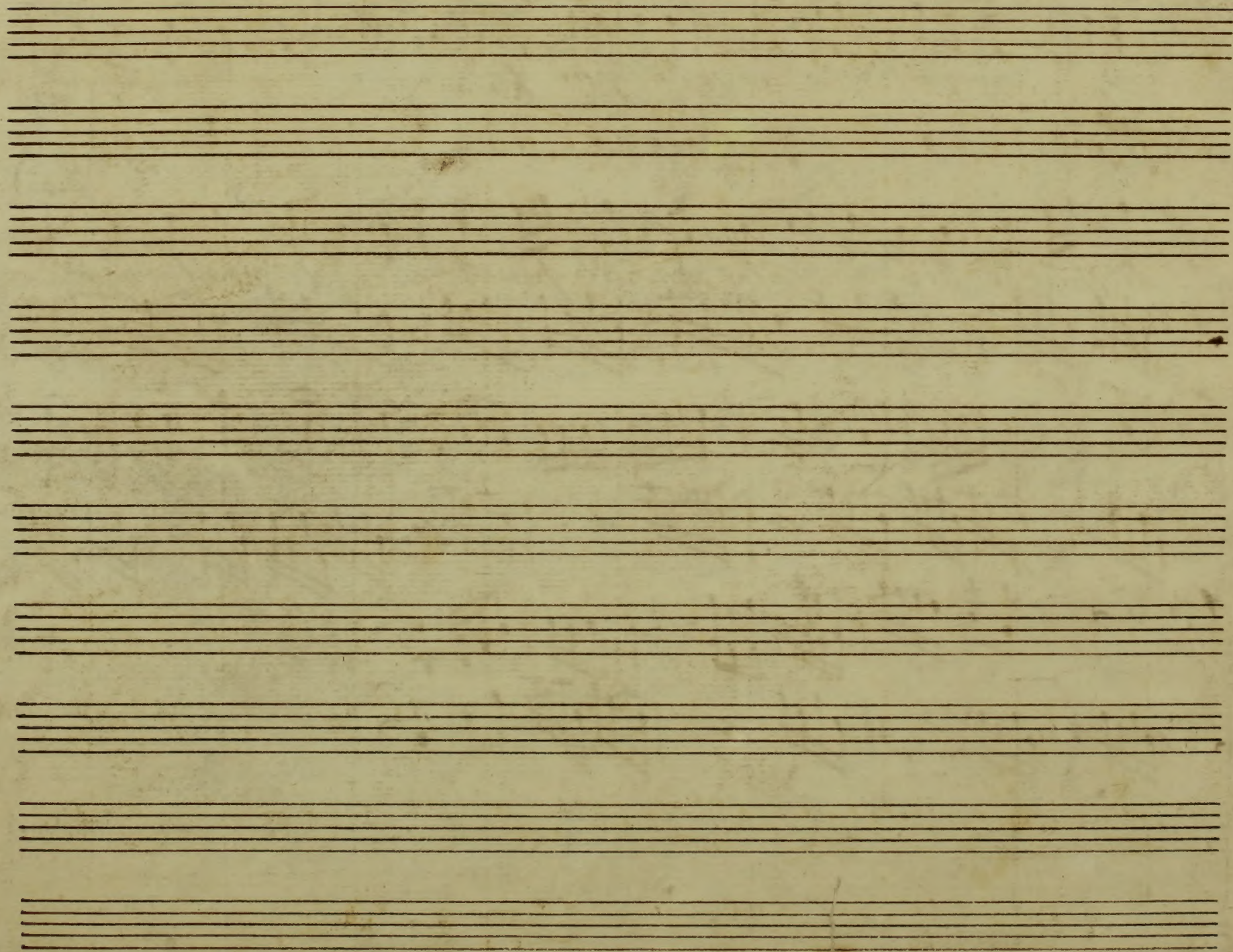
lui che d'a more non co-nosce le dure catene passa-

- ore tranquille e serene più fe-lice di-venta ogni

di più fe-lice di-venta ogni di più fe-lice di-venta ogni

di





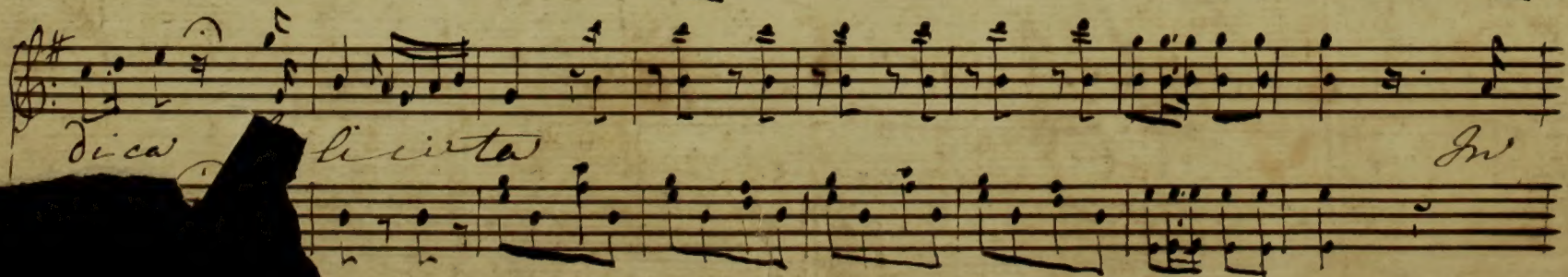
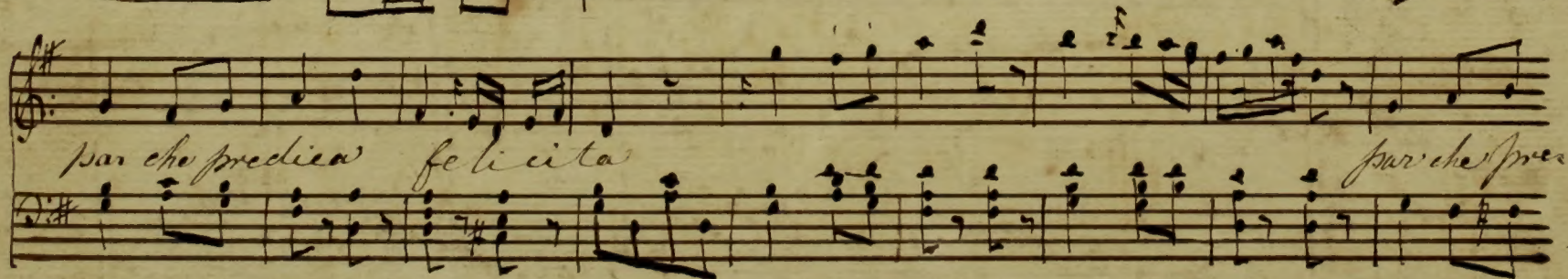
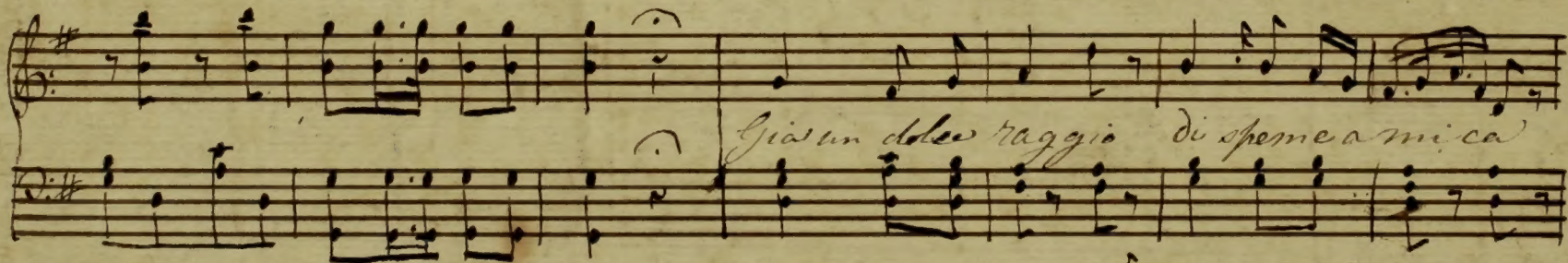
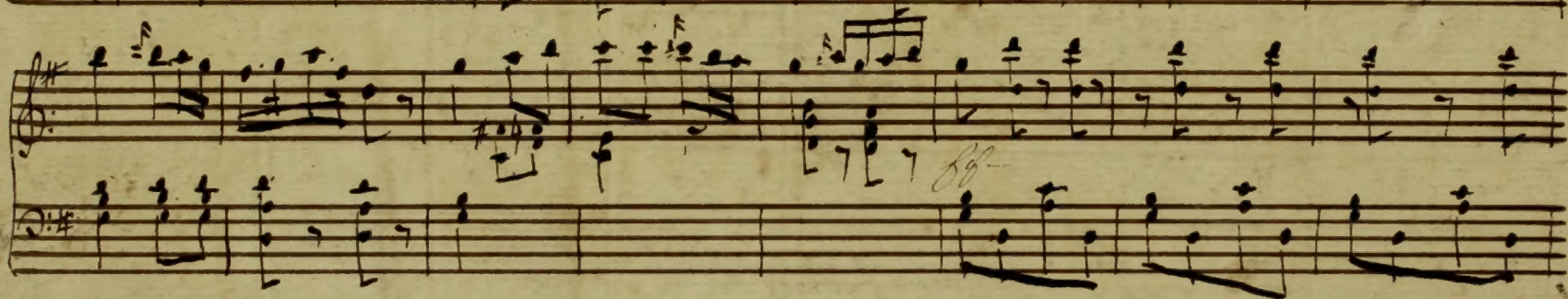
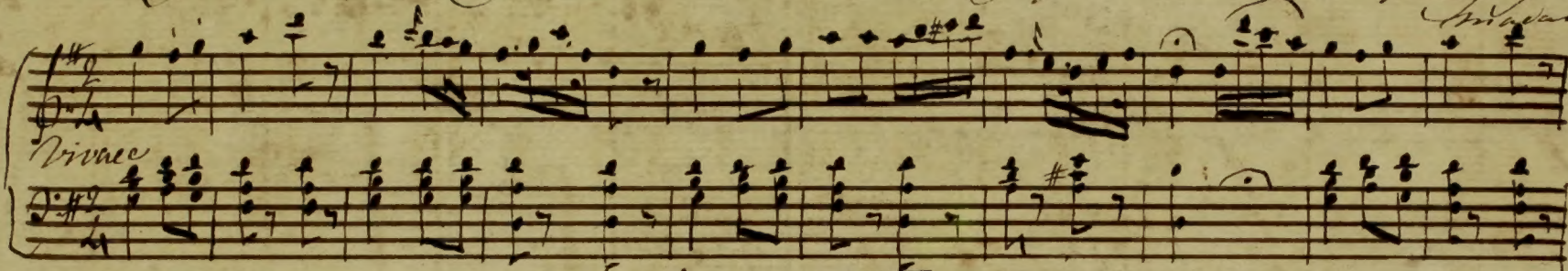
tal momento riede la calma riede la calma

contenta Palma respirerà contenta Palma respire

rà si respirerà contenta con

tenta respi-rerà contenta contenta respi-rerà

res-pi-rerà respi-rerà respi-rerà



2
verrà
Già un dolce raggio di speme amica per che pre

A handwritten musical score on aged paper. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics are written in Italian: "Di ca feliçitai" and "por che predica". The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

A handwritten musical score on aged paper. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values and rests. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with various note values and rests. Between the staves, the lyrics 'felicita contenta contenta Palma respice' are written in a cursive hand. Above the first staff, there are some small, faint markings that appear to be '2' and '3' with arrows pointing to specific notes.

Handwritten musical score for the song "L'alman des pi-rèra". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are written below the top staff: "rà - - contenta L'alman des pi-rèra Contenta L'alman". The music features a melody with eighth and sixteenth notes, and the bottom staff provides a harmonic accompaniment with chords and single notes.

respirerà

piaccia un dolce raggio di speme a mi- ca

espressivo

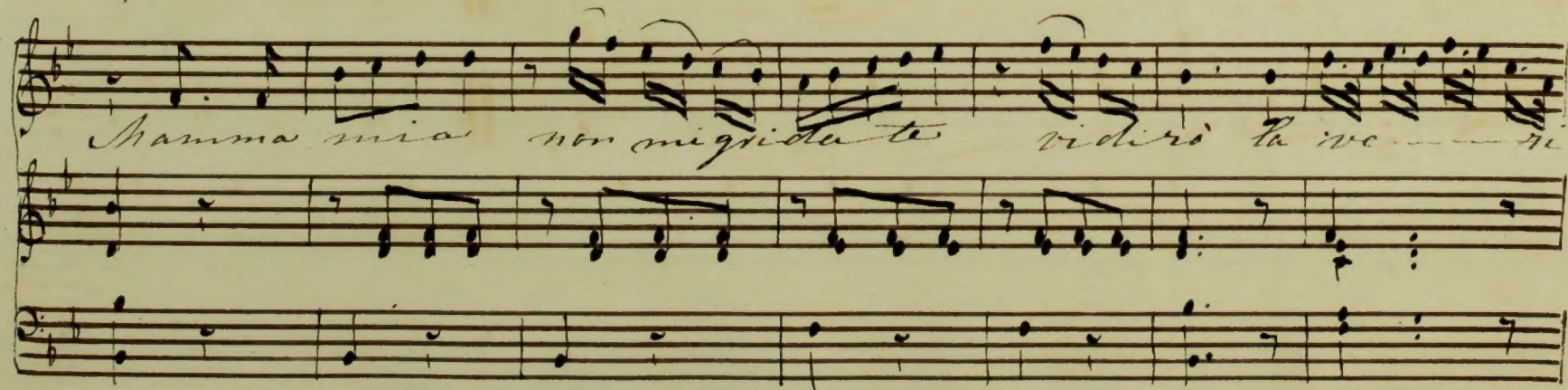
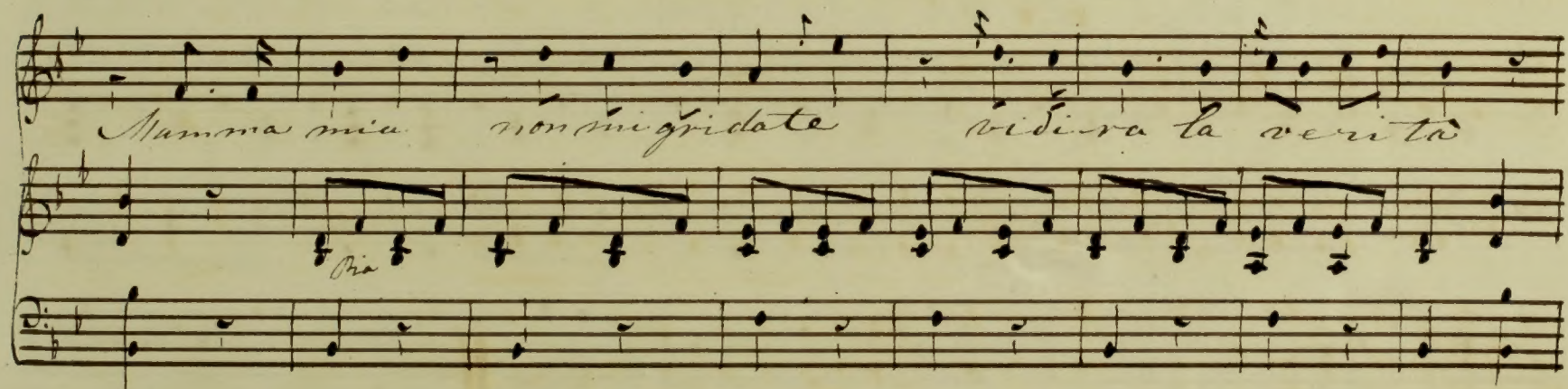
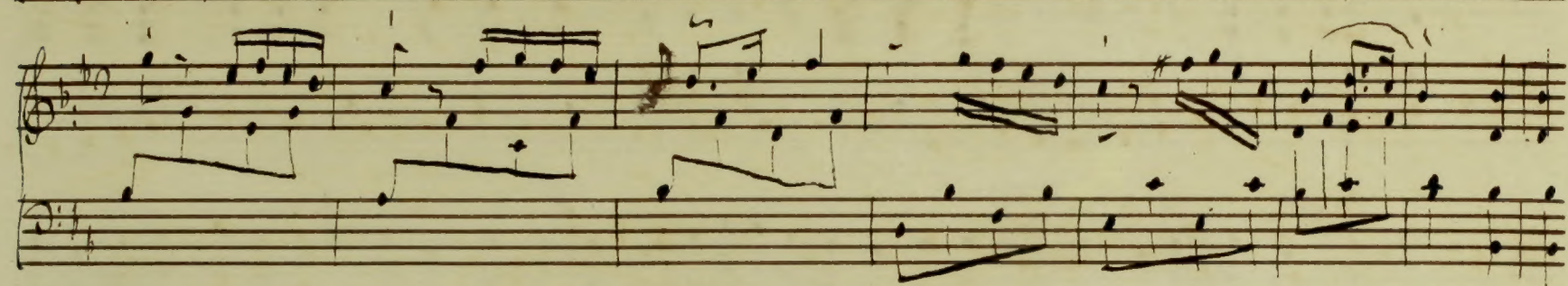
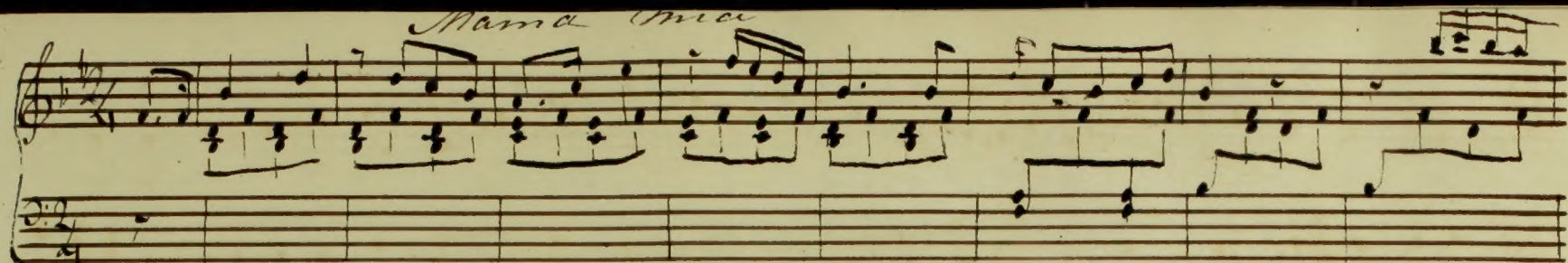
per che pre-dica Felicità felicità felicità Contenta Palma

a tempo *espressivo*

Contenta Palma respire-rà Contenta Palma Contenta Palma

pi-re-rà res-pi-re-rà res-... pi-re-rà

Mamma mia



Handwritten musical score for the first system. It consists of three staves. The top staff is for the vocal line, with lyrics written below it. The middle and bottom staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics for the first system are: "ta un gar con di fresca ta de mi chiedeva La cari".

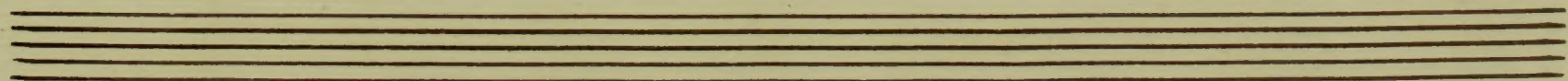
ta un gar con di fresca ta de mi chiedeva La cari

Handwritten musical score for the second system. It consists of three staves. The top staff is for the vocal line, with lyrics written below it. The middle and bottom staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics for the second system are: "Chorus - ta Sal la la to la ralla to la na la la la la la la la Sal la la to la ralla to la ralla".

Chorus - ta Sal la la to la ralla to la na la la la la la la la Sal la la to la ralla to la ralla

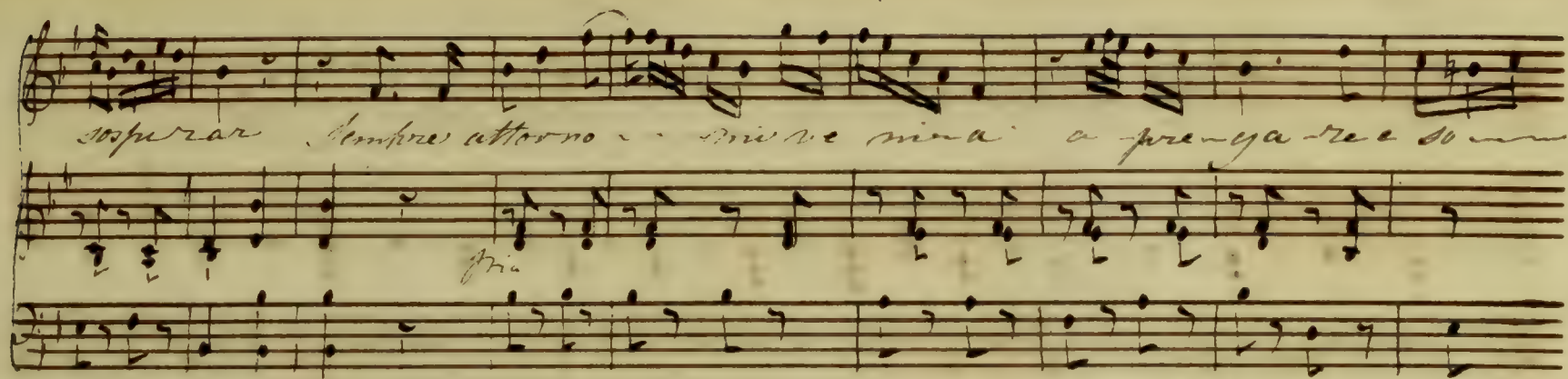
Handwritten musical score for the third system. It consists of three staves. The top staff is for the vocal line, with lyrics written below it. The middle and bottom staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics for the third system are: "la la la la la la li Sempre attes no mi ve ni a a pre ga te a".

la la la la la la li Sempre attes no mi ve ni a a pre ga te a



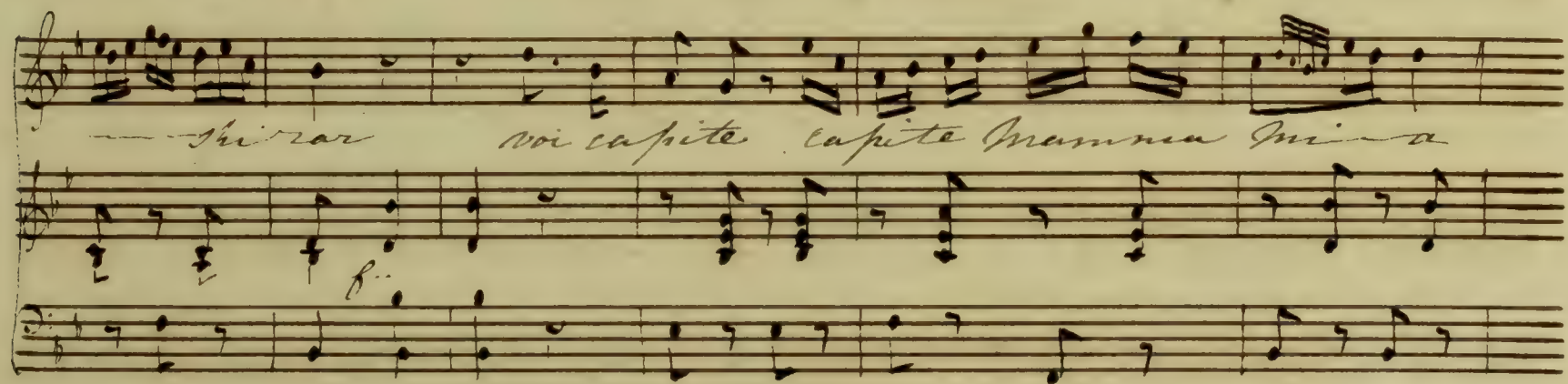
sospirar sempre attorno a me ve mia a prenga re e so

fina

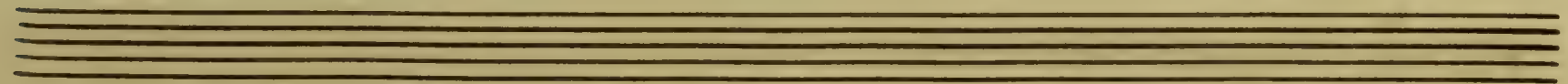
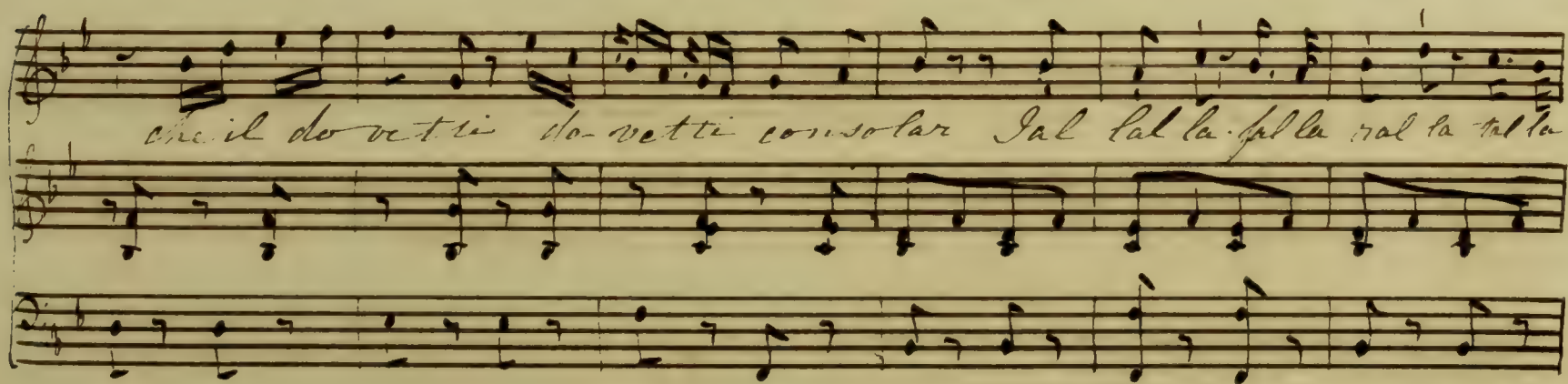


— Shiarar voi capite capite Mamma mia

f



che il do vet ti do vet ti consolar Ial lal la-fal la ral la tal la



Megretto

One and Two. Magnificat

J. A. M. Scott

Blessed be the sounding horn & thy banner wave on high

Let the

in the Holy Land, and have won the victory & have

in the Holy Land, and have won the victory, & have

Christians have fought in the Holy Land, and have won the victory, & have

won the victory

won the victory Loud loud the banner blew his horn

It his banner wave on

won the victory Loud loud the banner blew his horn, his horn, & his banner wave on

high

high Let the mass be sung, & the bells be rung, & the Feast, the Feast eat merrily.

Let the mass be sung, And the bells be rung, And the Feast, the Feast eat merrily, Let the
 cat merrily, Let the

And the Feast, the Feast eat merrily, Let the
 mass be sung, & the bells be rung, & the Feast, the Feast eat merrily, the Feast eat
 mass be sung, & the bells be rung, & the Feast, the Feast eat merrily, the Feast eat
 mass be sung & the bells be rung, & the Feast, the Feast eat merrily, the Feast eat

merrily merrily merrily The Garder look'd from the Tow'rs on high, &
 merrily merrily merrily
 merrily merrily merrily,

far as he could see I see a bold Knight, & by his red cross he came from the east
 I see a bold Knight & by his red cross he came from the east
 I see a bold Knight & by his red cross he came from the east

Country then round the borders view his tower and call his name and course.
Country
Country

See a bold Knight, on his shield bright, he beareth a flaming cross.
See a bold Knight, on his shield bright, he beareth a flaming cross. Then down the
See a bold Knight, on his shield bright, he beareth a flaming cross.

Lord of the castle came to the red cross Knight to meet And when the red cross Knight

Thou'rt welcome here, dear red cross Knight dear
he replies, right loving he is him greet

Thou'rt welcome here dear red cross Knight dear

Knights for thy praises well known to me And the Maids shall be sung & the Bells shall be rung
And the Maids shall be sung, & the Bells shall be rung
for thy praises well known to me, And the Maids shall be sung & the Bells shall be rung
And well feast right merrily, merrily, & well feast right merrily merrily merrily
And well feast right merrily, merrily, & well feast right merrily merrily merrily
And well feast right merrily, merrily, & well feast right merrily merrily merrily
Oh I am come from the Holy Land, where knights do live, and do behold the device I bear on my
Such the red cross Knight am I and we have fought in the Holy Land & we've won the

Victory, for all

Thou art welcome

Thou art welcome

Handwritten musical score for two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in common time. The lyrics 'Victory, for all' are written below the first staff, and 'Thou art welcome' is written below the second staff. The music consists of a series of eighth and sixteenth notes, with some rests.

Thou art welcome

here dear red cross Knight, dear Knight come lay thy armours by And for the good tidings

here dear red cross Knight, dear Knight come lay thy armours by And for the good tidings

here dear red cross Knight, dear Knight come lay thy armours by And for the good tidings

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in common time. The lyrics 'Thou art welcome' are written below the first staff, and 'here dear red cross Knight, dear Knight come lay thy armours by And for the good tidings' is written below the second and third staves. The music consists of a series of eighth and sixteenth notes, with some rests.

thou dost bring, we'll feast us merrily, merrily merrily For all in my castle shall re-

thou dost bring, we'll feast us merrily, merrily merrily For all in my castle shall re-

thou dost bring, we'll feast us merrily, merrily merrily For all in my castle shall re-

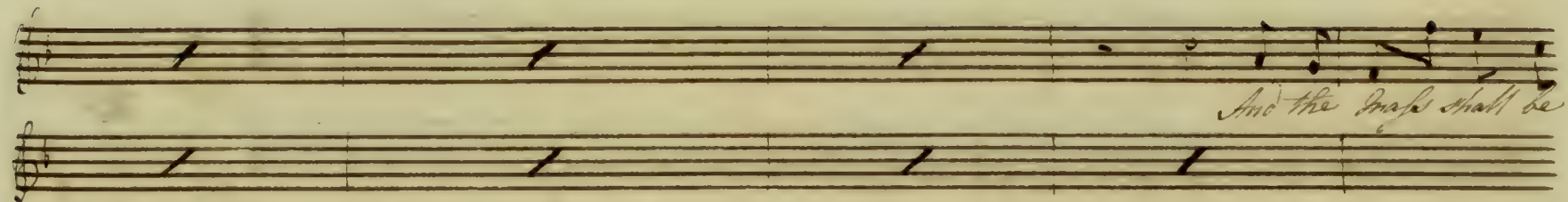
Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in common time. The lyrics 'thou dost bring, we'll feast us merrily, merrily merrily For all in my castle shall re-' are written below the first, second, and third staves. The music consists of a series of eighth and sixteenth notes, with some rests.

Joyce that we've won the victory, that we've won the victory

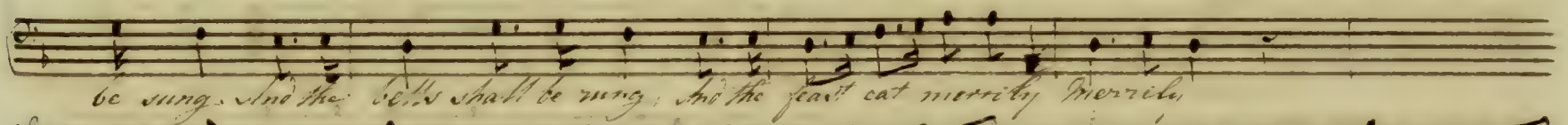
Joyce that we've won the victory, that we've won the victory

Joyce that we've won the victory, that we've won the victory, And the maps shall

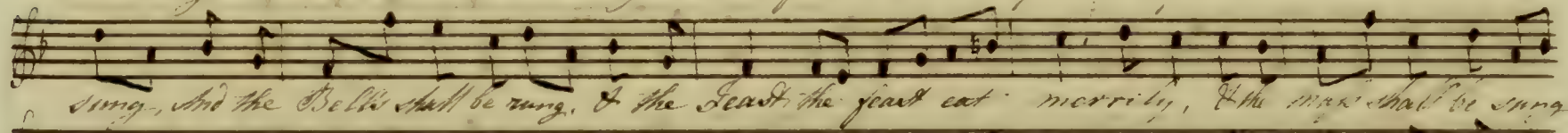
Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in common time. The lyrics 'Joyce that we've won the victory, that we've won the victory' are written below the first, second, and third staves. The music consists of a series of eighth and sixteenth notes, with some rests.



And the Mass shall be



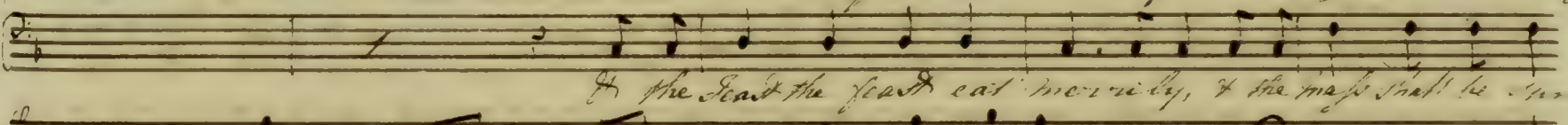
be sung. And the bells shall be rung, And the feast eat merrily merrily,



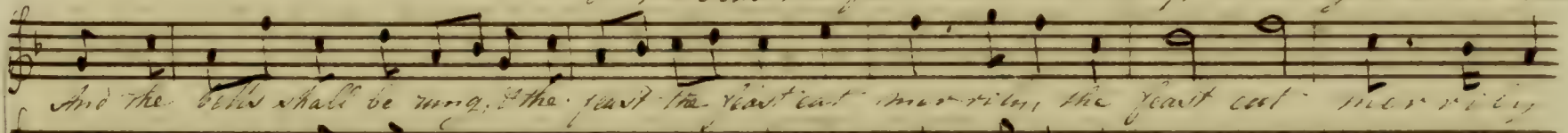
sung, And the Bells shall be rung, & the Feast the feast eat merrily, & the mass shall be sung,



The feast eat merrily, & the mass shall be sung,



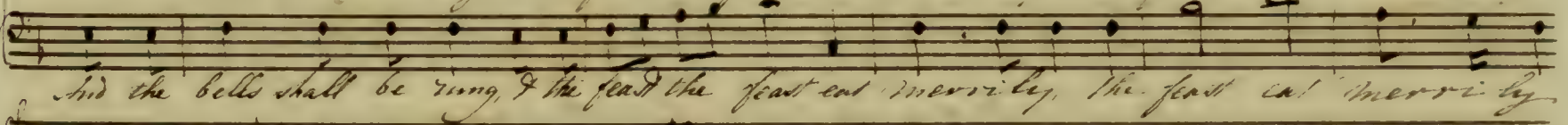
& the Feast the feast eat merrily, & the mass shall be sung



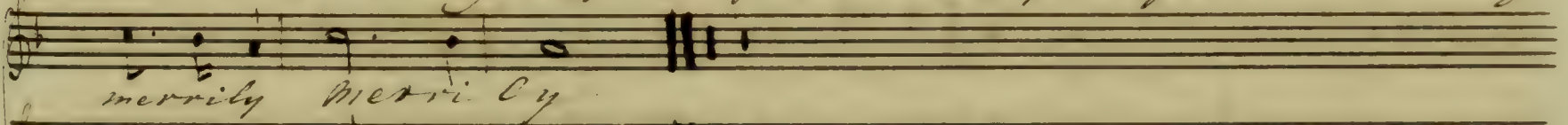
And the bells shall be rung, & the feast the feast eat merrily, the feast eat merrily,



And the bells shall be rung, & the feast the feast eat merrily, the feast eat merrily,



And the bells shall be rung, & the feast the feast eat merrily, the feast eat merrily,



merrily merrily



merrily merrily



merrily merrily

L. Callcott.

The Water King

Modesto

Oh mother, mother, now advise how I may wonder maid surprise Oh mother
Oh mother, mother, now advise how I may wonder maid surprise Oh mother
Oh mother, mother, now advise how I may wonder maid surprise Oh mother
Mother now explain how I may wonder Sam-sel gain the witch
Mother now explain how I may wonder Sam-sel gain the witch
Mother now explain how I may wonder Sam-sel gain the witch
She gave him weapons white, she dress him like a gallant Knight of
She gave him weapons white, she dress him like a gallant Knight, of
Water clear next form'd her hand a steel whose housings were of sand
Water clear next form'd her hand a steel whose housings were of sand

the water King then swift he went, To Mary's Church his course he bent;
The water King then swift he went, To Mary's Church his course he bent;
The water King then swift he went, To Mary's Church his course he bent;
He bound his courser to the door, And paced the Church yard three times o'er
He bound his courser to the door, And paced the Church yard three times o'er
He bound his courser to the door, And paced the Church yard three times o'er
The
The Priest said nothing, drew near & wherefore comes the white chief here
lovely maid who smiled aside. Oh would I were the white shroud Bride

Oh has some spirit deign'd to sing your partner is the water thing, the maid has
 Oh has some spirit deign'd to sing your partner is the water thing the maid has
 Oh has some spirit deign'd to sing your partner is the water thing the maid has
 had a year comfort I spurn'd the hand which then the great
 had a year comfort I spurn'd the hand which then the great
 had a year comfort I spurn'd the hand which then the great
 nothing giving cause to think Her footsteps stray'd near dangers brink Till
 nothing giving cause to think Her footsteps stray'd near dangers brink Till
 nothing giving cause to think Her footsteps stray'd near dangers brink Till
 on the vent till hand in hand The lovers reach'd the yellow sand
 on the vent till hand in hand The lovers reach'd the yellow sand
 Oh the went till hand in hand The lovers reach'd the yellow sand

Ascend this steed with me my dear I'll lead me o'er the waters clear, Ride

Solely on the streams not deep the winds are hushed the willows sleep

Stop my love the waters blue, E'en now my shrinking feet be dew

fear aside dear heart! We now have reached the deepest part -

step for in the waters our only beam how rare were her words pronounced when Knight and
Carra did her words pronounced when Knight and
Carra did her words pronounced

Course! Vanish'd Knight & Course! vanish'd from her sight: She shrieks but shrieks in
Course! Vanish'd Knight & Course! vanish'd from her sight: She shrieks but shrieks in
vain! shrieks but shrieks in vain! For sight: The wind calls calls the

vain! shrieks but shrieks in vain! The wild wind rising calls the cry, calls the
vain! shrieks but shrieks in vain! The wild wind rising calls the cry, calls the

cry calls the cry The billows dash the billows dash And for their helpless victim
cry calls the cry The billows dash the billows dash their helpless victim
cry calls the cry The billows dash the billows dash And for their helpless helpless victim

Full oft while struggling with the stream the lovely maid was heard to scream, But when the tempest's rage was
Full oft while struggling with the stream the lovely maid the

Lyrics Full oft while struggling with the stream the
lovely maid was heard to scream, But when the tempest's rage was
lovely maid was heard to scream, But when the tempest's rage was
lovely maid was heard to scream, But when the tempest's rage was
yet the lovely maid was seen no more, But when the tempests
yet the lovely maid was seen no more, But when the tempests
yet the lovely maid was seen no more, But when the tempests
yet the lovely maid was seen no more, But when the tempests

rage was o'er, The lovely maid was seen no more.
rage was o'er, The lovely maid was seen no more.
rage was o'er, The lovely maid was seen no more.

Happy are we met, Happy have we been, Happy may we part, & happy meet
 Happy are we met, Happy have we been, Happy may we part, & happy meet
 Happy are we met, Happy have we been, Happy may we part, & happy meet
 again; Happy may we part, & happy meet again, and happy happy meet again
 a gain; Happy may we part, & happy meet a gain, and happy happy meet a gain
 a gain; and happy happy meet a gain
 Happy are we met, happy have we been, Happy may we part and
 Happy are we met, happy have we been, Happy may we part and
 Happy are we met, happy have we been, Happy may we part and
 happy meet again, & happy happy meet a gain! happy
 happy meet a gain, & happy happy meet a gain!
 happy meet a gain, & happy happy meet a gain!

are we met ——— happy have we been! happy have we
Happy are we met ——— happy have we been have we
Happy are we met ——— happy have we
been! happy happy may we part, may we part, happy happy
been! happy happy may we part, may we part, happy happy
been! happy happy may we part, happy happy
meet again meet again meet again! Happy may we
meet again meet again meet again! Happy may we
meet again meet again meet again! Happy may we
part and happy happy meet again
part and happy happy meet again
part and happy happy meet again

Pandolfetto graziosetto a quattro voci
comp. Passello

Lib.
Larghetto
Quarta
Basso
Pandolfetto graziosetto quel tuo riso m'è duna morsa quella
donna che tu brami e che traproce non ha vuoi vederla
vui trovarla guarda guarda ce co' la qua' quella donna che tu brami guarda

guarda eccola quì d'uno vederla un'io vederlâ guarda guardâ eccola quì

Pandolfo
Lingarella Ladroncella Io vac-cordo già che m'ami e che

femminai ti chiami e che trappole non fa già te vedo già t'of-

Servo ma nessun ti crederà Ladroncella Ladroncella no nessun ti crederà

Graziosetto graziosetto
ra già ti vedo già l'oservo ma nessun ti crederà. *Ladron*

guarda guarda guarda guarda vuoi vederla
cella Ladroncella già ti vedo già l'oservo Do

non vederla non trovarla non trovarla quella donna che tu
L'ingaretta la non c'ella

brami quella quella quella quella
ma nessun ti credeva ma nessun ti credeva

graziosetto graziosetto non vederla non ve-
Ladroncella Ladroncella

der la guarda guarda eccola quà quella donna che tu bra mi guarda quosia
già ti vedo già t'oservo ma nessun ti

eccola quà guarda guarda guarda guarda vuoi vederla eccola
cre de rai già ti vedo già t'oservo ma nessun

quà vuoi trovarla eccola quà quella donna che tu bra mi guarda guarda eccola
un' ti cre de rai già ti vedo già t'oservo ma nessun ti cre de

quà vuoi vederla vuoi vederla vuoi trovarla vuoi trovarla
= rca già ti vedo già ti of-

guarda guarda guarda guarda guarda guarda guarda guarda
= servo già ti vedo già ti of-

vui trovarlo eccola. quà vuoi vederla eccola. quà quella
= servo ma nessun ti crederà già ti

Donna che tu brami vuoi trovarla eccola quà quorow guarda
me do già l'oservo ma nesun ti crede ra. Ladron cella

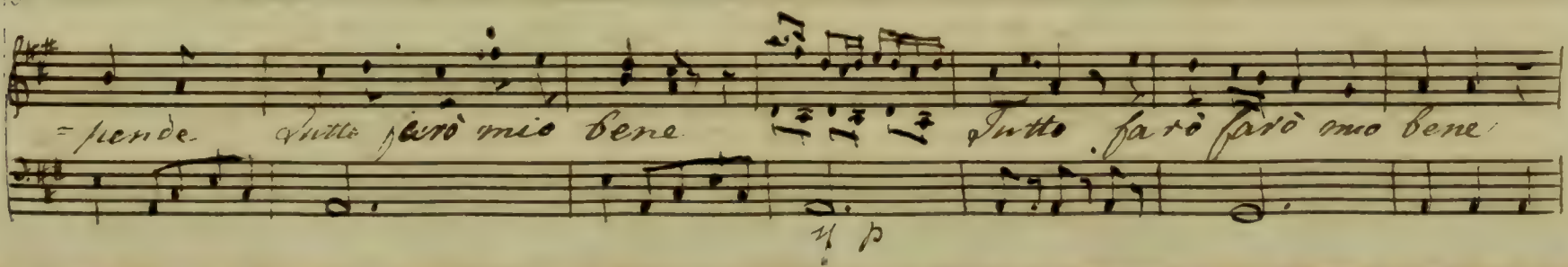
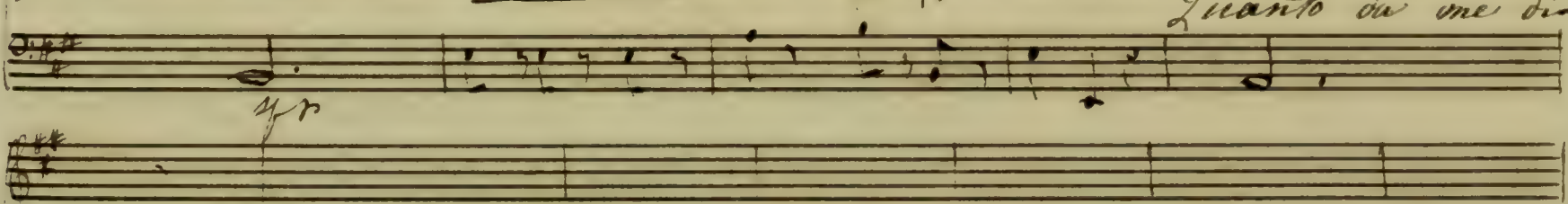
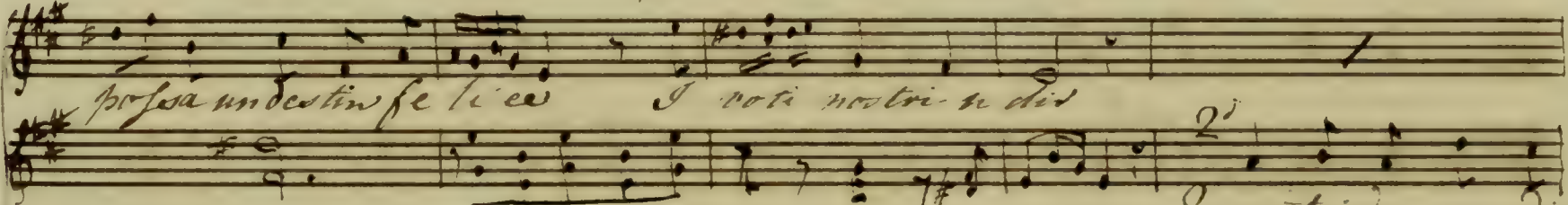
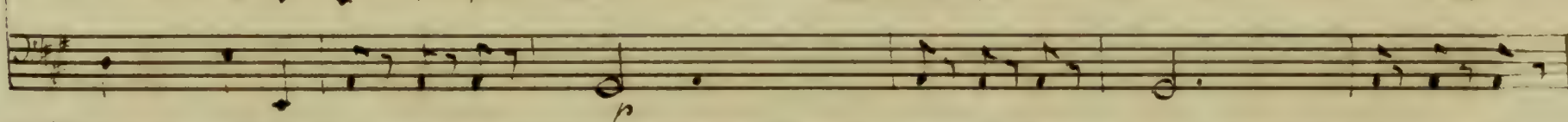
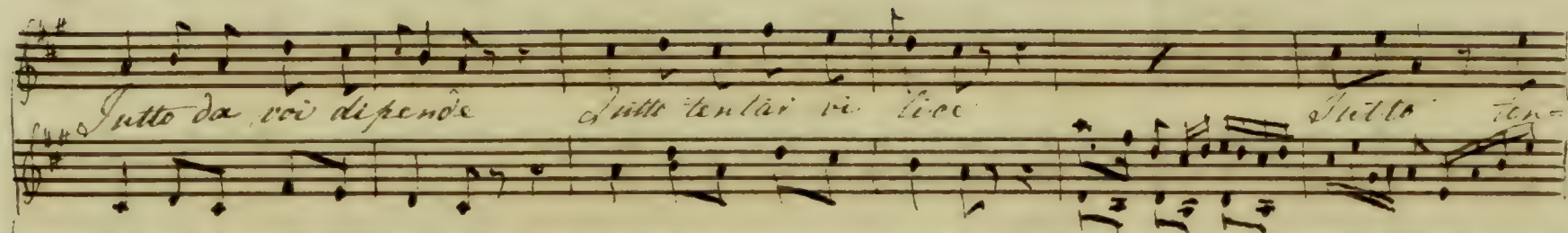
guarda guarda guarda guarda eccola quà
Ladron cella ma nesun ti crede ra.

Tutto da voi dipende

Duetto in the Oper of La Locando

comp by Proscillo

f



po san le nostre pene possono un di finir po san le nostre

pene possono un di finir prendi pietoso amore Il nostro

cor contento da fine al mio tor-mento da fine al mio tor-
cor contento da fi- ne al mio tor-mento da fine al mio tor-

mento da fine al suo mar- tis da fine al suo mar- tis da
mento da fine al suo mar- tis da fine al suo mar- tis da

f

fine al suo martir da fine al suo martir
fine al suo martir da fine al suo martir

f *n* *f* *res*

Prendi pietoso a more
Prendi pietoso a more *Prendi pietoso a more*

p *f* *p* *vis*

Prendi Il nostro cor contento Il nostro cor contento da fine al
Prendi Il nostro cor contento Il nostro cor contento da fine al

vis *vis*
mio tormento da fine al suo martir da
da fine al mio tormento da fine al suo al suo martir

fine al mio tor-mento *Da fi- ne al mio tormento* *da fine al*
da fine al mio tormento al mio tor-mento *da fine al*

suo mar- tir *da fine al mio tor-mento* *da fine al suo mar- tir* *da*
suo mar- tir *da fine al mio tor-mento* *da fine al suo mar- tir* *da*
cre

fine al mio tormento *da fine al mio mar- tir* *da fine al suo al suo mar- tir* *da*
fine al mio tormento *da fine al mio mar- tir* *da fine al suo al suo mar- tir* *da*

fine al suo al suo mar- tir
fine al suo al suo mar- tir

Tempo by Cassella

Andantino

Ahi lo trepiede lo spiedo Ahi lo

trepiede lo spiedo chi mol la Lingarella graziosa a cortare bella Sign-

= nori eccola' quà Signori eccola' quà Le donne sul balcone

sò ben indovinar

I giovanini al lardo non sa meglio arricciar a

vecchi innamorati sal da fa le cervello. Sal da fa le cervello a

vecchi innamorati chi vuol la Lingarella chi vuol la Lingarella Sig-

norì eccola quà Signorì eccola quà le donne sul balcone

sa bene indovinar I giovani al cantone sa meglio stuzzicar a

vecchi innamorati a vecchi innamorati scalari fa le cet vella cho

vul la Dingarella graziosa accortae bella Signori eccola qua Sig'

non eccola qua graziosa bella bella graziosa accortae bella Sig'

non eccola qua bella bella graziosa graziosa accortae bella Sig'

mori eccola qua' Signori Signori Signori eccola qua' Signori Signori

p *f*

mori Signori eccola qua' Ah! lo trepiede e lo spiedo Ah! lo trepiede e lo spiedo

cres

Larghetto *Duetto*

Larghetto

pio

o. con quelle tue manine batte mi put si vuoi con quelle tue manine.

batte mi put si vuoi son dolci i pugn i tuoi i pugn i tuoi son nella re per

me *son nella re per me*

Io son una fra-

butta non merito perdona. Io sono una fra butta non merito

per dona si sa i sa che son si sa che sono e ogniuno badi a se

e ogniuno badi a se. Questi uomini.

son Orsi son Orsi non piu non piu dis-

son Orsi son Orsi non piu non piu dis-

Orsi si son Orsi non più non più discorsi altrove al-
non più non più dis-corsi non più non più discorsi altrove al-

-trove altrove volgo il pie altrove volgo il pie
-trove altrove volgo il pie altrove volgo il pie
Rect. Adagio

Ah! perche torni a' mirarmi;
Ah! perche non parti
So. volli

ma tu piangi fra tanto
sole veder come resisti a miei mar-tiri

Allegro

Con de stelle Astri tirani Astri tirani son vi-
e tu sospiri Con de stelle Astri tirani Astri tirani son vi-

ci na a de li rar a - - - a - - - a - - -
ci na a de li rar a - - - a - - -

a. - - - son vi ci na a de li rar son vi ci na
a - - - a - - - son vi ci na a de li rar son vi ci na

a de li rar Bravo il Signor Timante
a de li rar Viva la mia Divcea

bravo il Signor Signante si lasci si lasci in quest'istante di piangere penar si
bravo il Signor Signante si lasci

si si lasci in quest'istante di piangere penar si si si lasci si si lasci di piangere penar
si lasci in quest'istante di piangere penar si si si lasci si si lasci di piangere penar

penar si si si lasci si si lasci di piangere penar Caro Caro Caro
penar si si si lasci si si lasci di piangere penar Caro Caro Caro

Caro Caro Caro Gioja bella bella bella bella bella io ti voglio
Caro Caro Caro Gioja bella bella bella bella bella io ti voglio

sempre amat sempre sempre sempre amat Caro Caro Caro Caro Caro Caro Caro

sempre a mat sempre sempre sempre amat Caro Caro Caro Caro Caro Caro Caro

Caro Gioja bel'a bella bella bella bella bella

Gioja bella bella bella bella bella bella Caro Caro Caro Caro Caro Caro Caro

bella Caro Caro Caro Caro Caro Caro Caro Caro Caro Gioja bella Gioja bella bella

Caro Gioja bella bella bella bella bella bella Caro Caro Gioja bella Gioja bella bella

mia So ti voglio sempre amat Caro Gioja Caro mio Caro

mia So ti voglio sempre amat Caro Gioja

Gioia Gioia mia cara bella sempre ti voglio amar ti voglio sempre a-
cara mia bella bella sempre ti voglio amar ti voglio sempre a-

mar Caro Gioia Caro Caro Caro Caro Caro Caro
Caro Gioia

Caro Gioia bella bella bella bella
Gioia bella bella bella bella bella bella Caro Caro Caro Caro

bella bella bella Caro Caro Caro Caro Caro Caro Caro Caro Caro Caro
Caro Caro Caro Gioia bella bella bella bella bella bella bella

for
Gioja Gioja - mia cara bella sempre ti voglio amar ti voglio sempre
cara mia cara bella sempre

for
ama cara cara Gioja bella Gioja bella cara bella bella io ti voglio sempre a
amar cara cara Gioja bella Gioja bella cara bella io ti voglio sempre a

for
mai io ti voglio sempre amar io ti voglio sempre amar io ti
-mar io ti voglio sempre amar io ti voglio sempre amar io ti

for
voglio sempre amar io ti voglio sempre amar
voglio sempre amar io ti voglio sempre amar

Duetto O me Leib.

O me Leib O me wine das Berem ser Leiben Alas was uns kannes
 frein müstein dese geiben.

Fairies all hear my call to the Queen of Night! She yields her purest light!
 hails from grove & flower fountain, grove & bowers Fairies all
 all hear my call

Come in, dear hands advancing happy smiling singing dancing fairies all
Singing dancing fairies all

hears my call Thus your hours empty Life now found for joy: Grip it close away

to our beloved fairies all hears my call

Chorus advance, join the dance:
 Pleasure hold the fair maiden,
 And the moonlight soon be
 One to time to join the dance: might of care
 That we want, join the dance:
 Like the night will be a sorrow: *troubled only*
 Take us away: How we want, join the dance:
 Who with us can die, I thought to a sigh: *Oh, my*
 Thus we move: Thus we move: *love! love! love!* *thus we move*

Andantino Moderato

Dear Sylvia I have lost my heart to one, how pale my face: I must then her name to me impart: I steal me from thy pain:

Oh that I could detect the Lapp: — And yet tis my belief:
 The same would die the thief:

Phillis — composed by Colcott

81

Allegro

On a Hill there grows a flower fair be fall the dainty sweet; Fair be fall the dainty
 On a Hill there grows a flower fair be fall the dainty sweet; Fair be fall the dainty
 On a Hill there grows a flower fair be fall the dainty sweet; Fair be fall the dainty
 sweet by that Tower there is a bower where the heavenly couples meet In that
 sweet, say that Tower there is a bower where the heavenly couples meet In that
 sweetly that Tower there is a bower where the heavenly couples meet In that
 bower there is a chair, fringed all about with gold, where doth sit the fairest
 bower there is a chair, fringed all about with gold where doth sit the fairest
 bower there is a chair, fringed all about with gold, where doth sit the fairest
 Fair that ever eye did yet behold It is Phillis fair and bright, She that
 Fair that ever eye did yet behold It is Phillis fair & bright, She that
 Fair that ever eye did yet behold It is Phillis fair & bright She that

For

is the Shepherds joy, He that is the Shepherds joy. She that Venus did de-
is the Shepherds joy, She that is the Shepherds joy. She that Venus did de-
is the Shepherds joy, He that is the Shepherds joy. She that Venus

-spite, And did blind her little boy Who would not this fair admire, Who would
spite, And did blind her little boy Who would not this fair admire, Who would
did do spite & did blind her little boy Who would not this fair admire, Who would

not this nymph a-dore who would not this sight de-sure tho' they thought
not this nymph a-dore who would not this sight desire tho' they thought
not this nymph a-dore who would not this sight - desire, this sight desire, tho' they thought

to see no more
to see no more
to see no more

Moderato Lyle

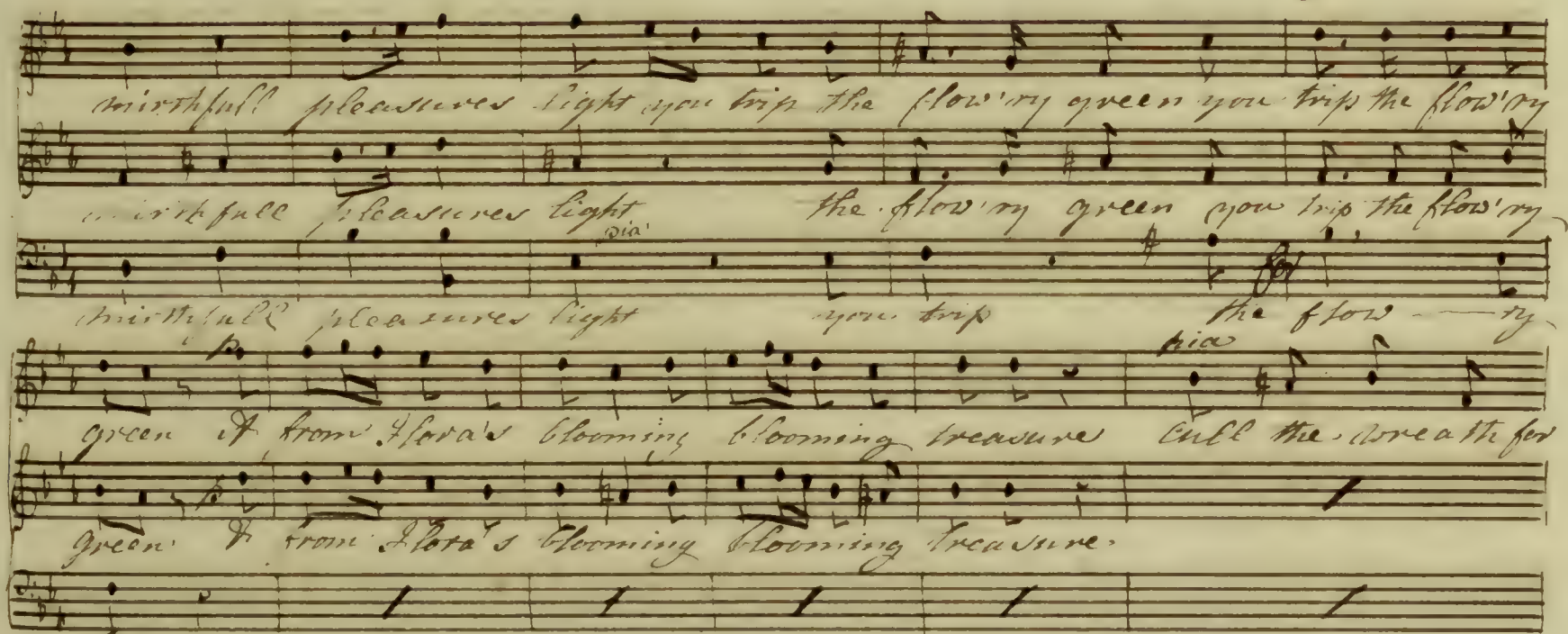
And

Haste ye sister powers of song Hasten from the shady grove where the river
Haste ye sister powers of song Hasten from the shady grove
Haste ye sister powers of song Hasten from the shady grove

And

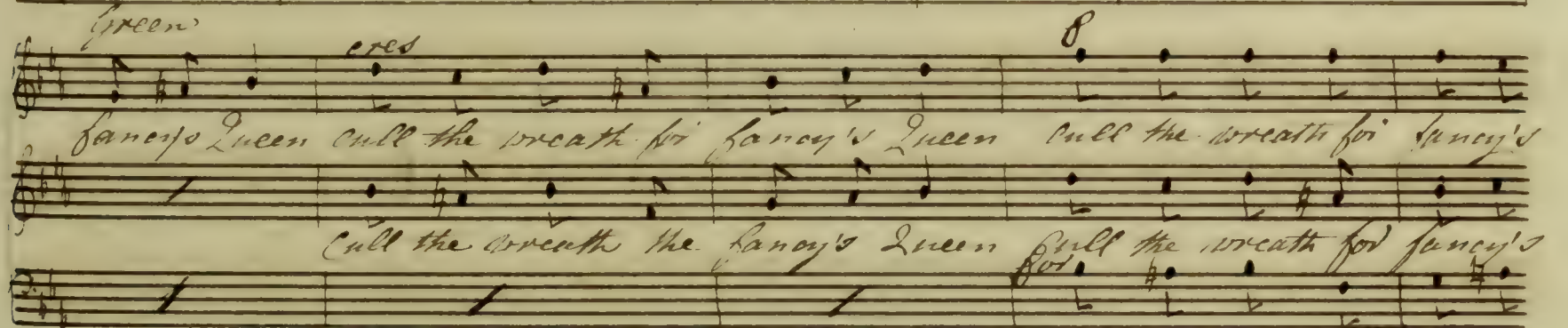
roll a long, sweetly to the voice of
where the river rolls a long the river rolls a long sweetly to the voice of
where the river rolls a long a long sweetly to the voice of
love where the river rolls a long where the river rolls a long
love where the river rolls a long where the river rolls a
love where the river rolls a
the river rolls a long sweetly to the voice of Love Where indulging
long the river rolls a long sweetly to the voice of Love Where indulging
long the river rolls a long sweetly to the voice of Love Where indulging

10 8



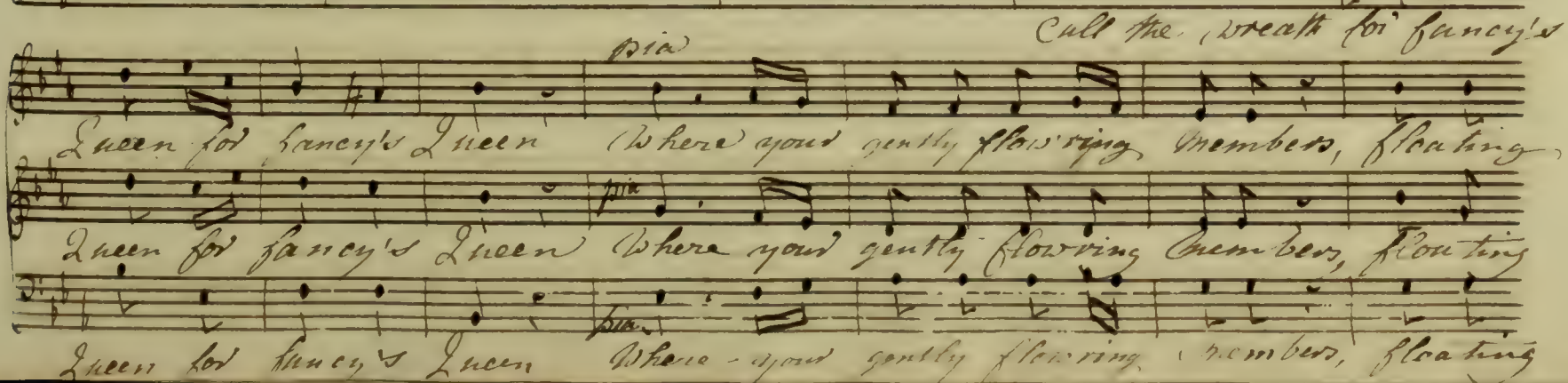
mirthful pleasures light you trip the flow'ry green you trip the flow'ry
mirthful pleasures light the flow'ry green you trip the flow'ry
mirthful pleasures light you trip the flow'ry
green it from Flora's blooming blooming treasure Call the wreath for
green it from Flora's blooming blooming treasure.

Green cres 8

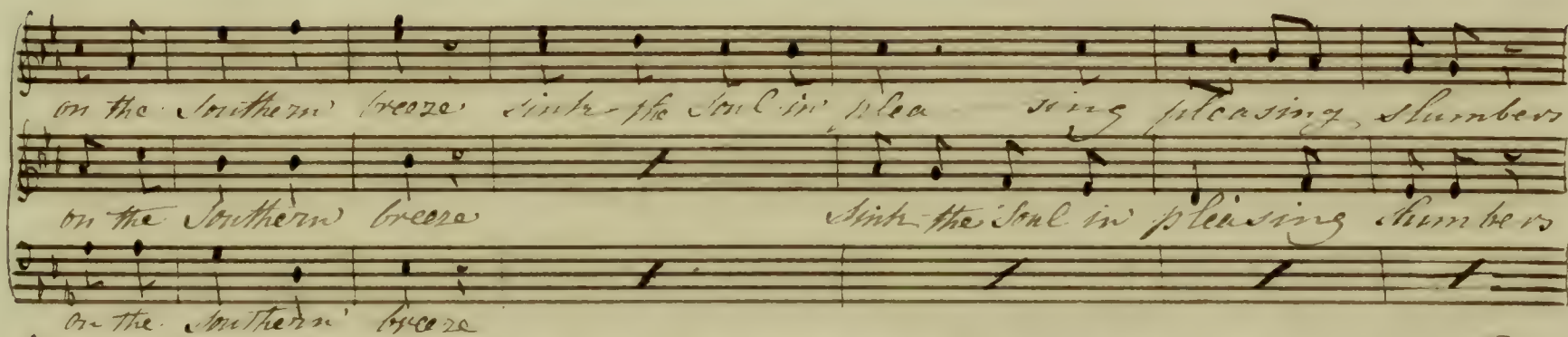


fancy's Queen call the wreath for fancy's Queen call the wreath for fancy's
Call the wreath the fancy's Queen call the wreath for fancy's

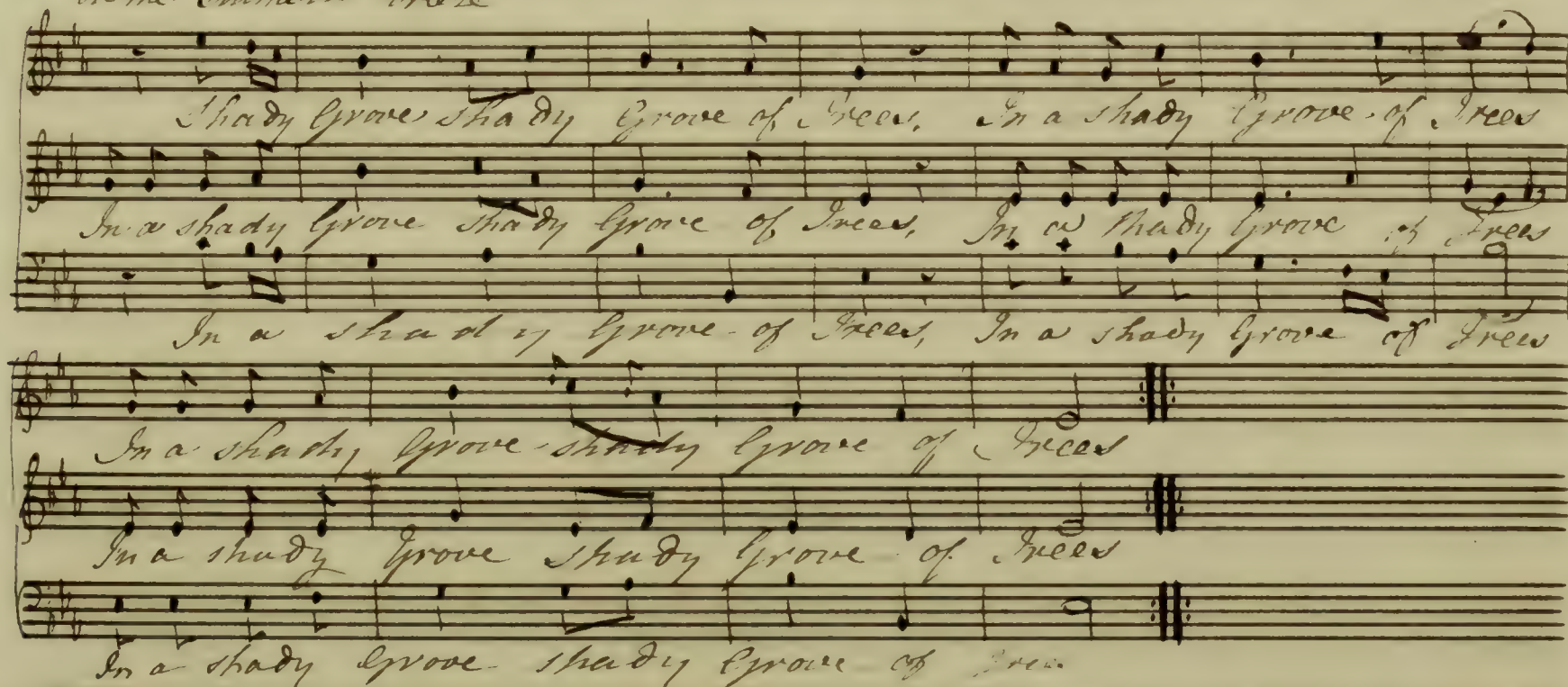
Call the wreath for fancy's



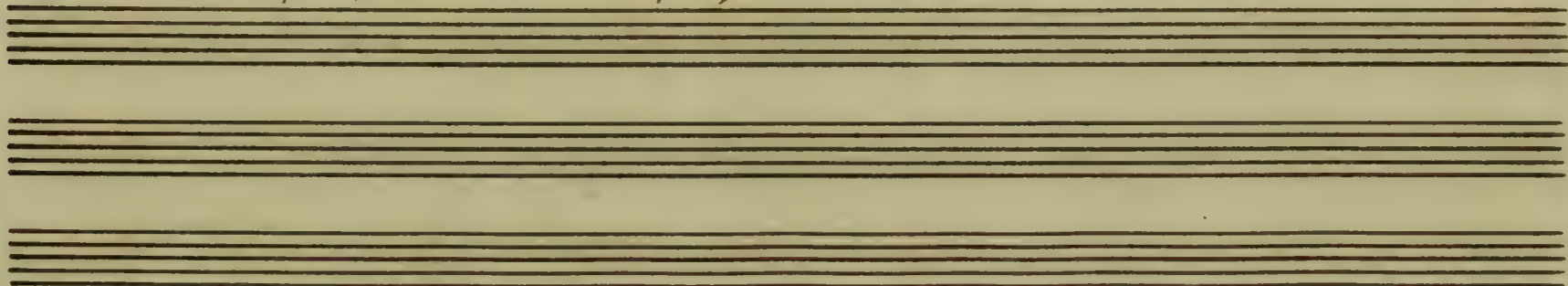
Queen for fancy's Queen (where) you gently flow'ring members, floating
Queen for fancy's Queen (where) you gently flow'ring members, floating
Queen for fancy's Queen (where) you gently flow'ring members, floating



on the Southern breeze sink the soul in pleasing slumbers
on the Southern breeze sink the soul in pleasing slumbers
on the Southern breeze



Shady grove shady grove of trees, In a shady grove of trees
In a shady grove shady grove of trees, In a shady grove of trees
In a shady grove of trees, In a shady grove of trees
In a shady grove shady grove of trees
In a shady grove shady grove of trees
In a shady grove shady grove of trees



piu

8

20746

Can hope cure ever, when'er I drink my wine then why then
Can hope cure ever, when'er I drink my wine then why then
Can hope cure ever, when'er I drink my wine then why then
anxiously to pine then why then anxiously then why thus anxiously to pine
anxiously to pine then why then anxiously then why thus anxiously to pine
anxiously to pine then why then why then thus anxiously to pine.

Since sadness cannot death defer
Since sadness cannot death defer
Since sadness cannot death defer
Since sadness cannot death defer
Since sadness cannot death defer
Since sadness cannot death defer

Adagio

why does my life from reason e'er? With Bacchus let us revels troop
why does my life from reason e'er? With Bacchus let
why does my life from reason e'er? With Bacchus let

for

for while we drink our sorrows sleep our sorrows sleep for while we
us revels keep for while we drink our sorrows sleep for whilst we
us revels keep for while we drink our sorrows sleep for while we
drink our sorrows sleep with Bacchus let us revels keep for
drink our sorrows sleep *f* *p* with Bacchus let us
drink our sorrows sleep

dim.

while we drink our sorrows sleep for whilst we drink for while we drink
revels keep for while we drink our sorrows sleep for while we drink
With Bacchus let us revels keep for while we drink
our sorrows sleep With Bacchus let us revels keep for while we drink our
our sorrows sleep With Bacchus let us revels keep for while we drink our
our sorrows sleep With Bacchus let us revels keep for while we drink our

*when
canto*

Andante *Andante* *Andante*

Sorrow sleep for while we drink our sorrows sleep with Bacchus

Sorrow sleep for while we drink our sorrows sleep with Bacchus

Sorrow sleep for while we drink our sorrows sleep with Bacchus

Allegretto

let us revels keep for while we drink our sorrows sleep

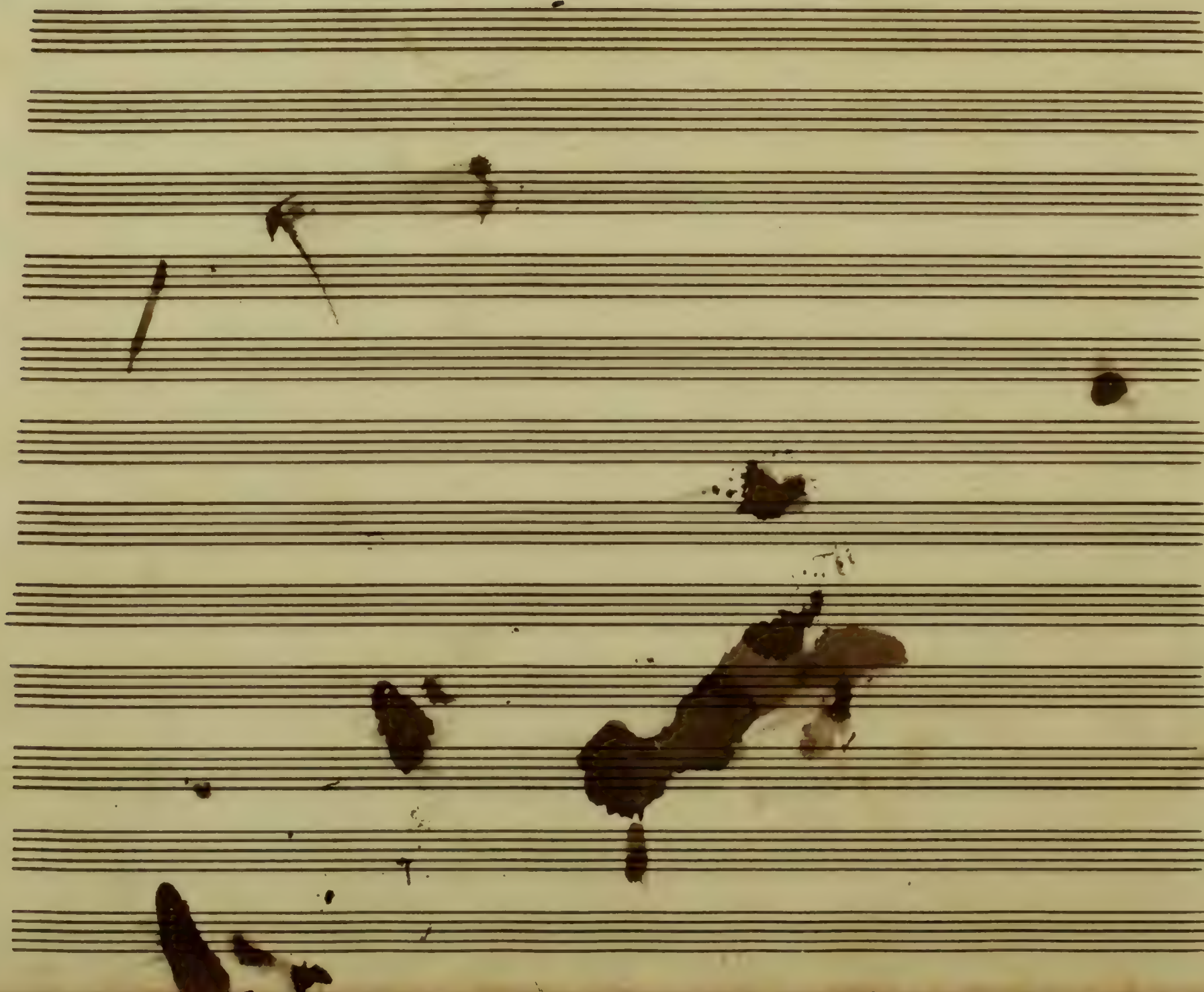
let us revels keep for while we drink our sorrows sleep

let us revels keep for while we drink our sorrows sleep

while we drink our sorrows sleep

while we drink our sorrows sleep

while we drink our sorrows sleep



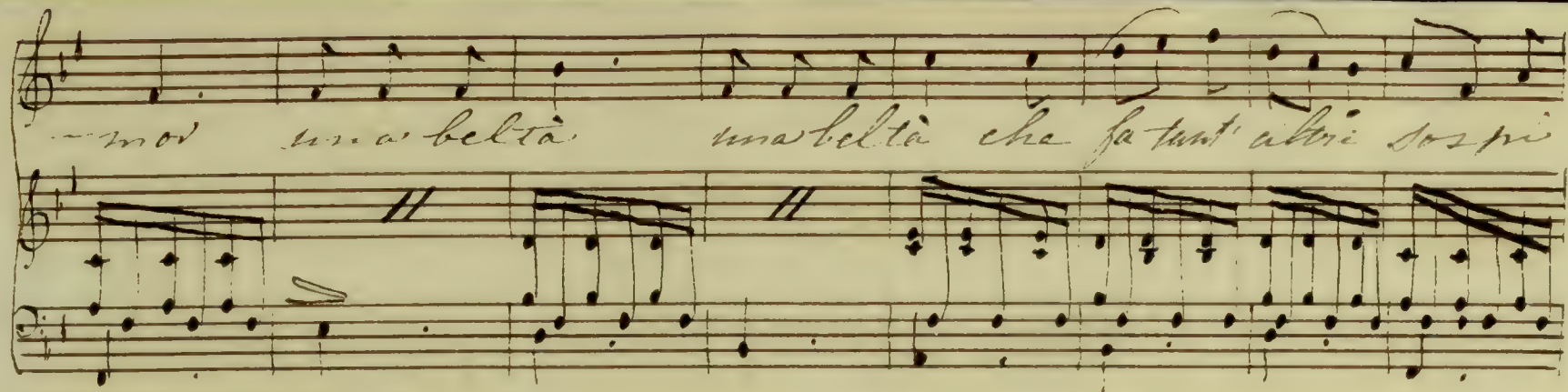
Dear Father the girl you design me in marriage; is she pretty? am
 I don't she lay out I am for such from a bliss she may
 she now you to fight me describing the
 flying of I want marriage? is she pretty? am flying
 be conceited - - - - - she may be conceited
 said and I am she will verify all veri veri - - - - - veri veri
 is she pretty complying of elegant carriage?
 but she may be conceited a little what not
 - - - - - I hope she will verify all you have said.

Canzonetta

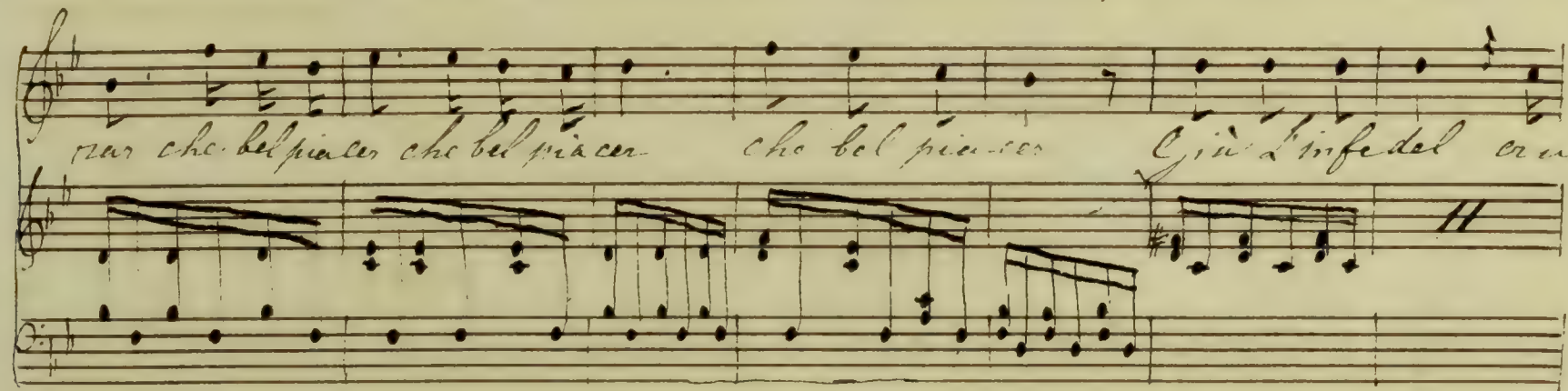
Andantino

Handwritten musical score for a piece titled "Canzonetta". The tempo is marked "Andantino". The music is written in 3/8 time and G major. The score consists of several staves. The first staff shows a vocal line with a fermata. The second staff continues the vocal line. The third staff shows a piano accompaniment with chords. The fourth staff continues the piano accompaniment. The fifth staff shows a vocal line with a fermata. The sixth staff continues the vocal line. The seventh staff shows a piano accompaniment with chords. The eighth staff continues the piano accompaniment. The ninth staff shows a vocal line with the lyrics "che bel piacer". The tenth staff continues the vocal line with the lyrics "che bel piacer ve dar a sos-pirar d'an". The eleventh staff shows a piano accompaniment with chords. The twelfth staff continues the piano accompaniment. The thirteenth staff shows a vocal line with a fermata. The fourteenth staff continues the vocal line. The fifteenth staff shows a piano accompaniment with chords. The sixteenth staff continues the piano accompaniment. The seventeenth staff shows a vocal line with a fermata. The eighteenth staff continues the vocal line. The nineteenth staff shows a piano accompaniment with chords. The twentieth staff continues the piano accompaniment. The twenty-first staff shows a vocal line with a fermata. The twenty-second staff continues the vocal line. The twenty-third staff shows a piano accompaniment with chords. The twenty-fourth staff continues the piano accompaniment. The twenty-fifth staff shows a vocal line with a fermata. The twenty-sixth staff continues the vocal line. The twenty-seventh staff shows a piano accompaniment with chords. The twenty-eighth staff continues the piano accompaniment. The twenty-ninth staff shows a vocal line with a fermata. The thirtieth staff continues the vocal line. The thirty-first staff shows a piano accompaniment with chords. The thirty-second staff continues the piano accompaniment. The thirty-third staff shows a vocal line with a fermata. The thirty-fourth staff continues the vocal line. The thirty-fifth staff shows a piano accompaniment with chords. The thirty-sixth staff continues the piano accompaniment. The thirty-seventh staff shows a vocal line with a fermata. The thirty-eighth staff continues the vocal line. The thirty-ninth staff shows a piano accompaniment with chords. The fortieth staff continues the piano accompaniment. The forty-first staff shows a vocal line with a fermata. The forty-second staff continues the vocal line. The forty-third staff shows a piano accompaniment with chords. The forty-fourth staff continues the piano accompaniment. The forty-fifth staff shows a vocal line with a fermata. The forty-sixth staff continues the vocal line. The forty-seventh staff shows a piano accompaniment with chords. The forty-eighth staff continues the piano accompaniment. The forty-ninth staff shows a vocal line with a fermata. The fiftieth staff continues the vocal line. The fifty-first staff shows a piano accompaniment with chords. The fifty-second staff continues the piano accompaniment. The fifty-third staff shows a vocal line with a fermata. The fifty-fourth staff continues the vocal line. The fifty-fifth staff shows a piano accompaniment with chords. The fifty-sixth staff continues the piano accompaniment. The fifty-seventh staff shows a vocal line with a fermata. The fifty-eighth staff continues the vocal line. The fifty-ninth staff shows a piano accompaniment with chords. The sixtieth staff continues the piano accompaniment. The sixty-first staff shows a vocal line with a fermata. The sixty-second staff continues the vocal line. The sixty-third staff shows a piano accompaniment with chords. The sixty-fourth staff continues the piano accompaniment. The sixty-fifth staff shows a vocal line with a fermata. The sixty-sixth staff continues the vocal line. The sixty-seventh staff shows a piano accompaniment with chords. The sixty-eighth staff continues the piano accompaniment. The sixty-ninth staff shows a vocal line with a fermata. The seventieth staff continues the vocal line. The seventy-first staff shows a piano accompaniment with chords. The seventy-second staff continues the piano accompaniment. The seventy-third staff shows a vocal line with a fermata. The seventy-fourth staff continues the vocal line. The seventy-fifth staff shows a piano accompaniment with chords. The seventy-sixth staff continues the piano accompaniment. The seventy-seventh staff shows a vocal line with a fermata. The seventy-eighth staff continues the vocal line. The seventy-ninth staff shows a piano accompaniment with chords. The eightieth staff continues the piano accompaniment. The eighty-first staff shows a vocal line with a fermata. The eighty-second staff continues the vocal line. The eighty-third staff shows a piano accompaniment with chords. The eighty-fourth staff continues the piano accompaniment. The eighty-fifth staff shows a vocal line with a fermata. The eighty-sixth staff continues the vocal line. The eighty-seventh staff shows a piano accompaniment with chords. The eighty-eighth staff continues the piano accompaniment. The eighty-ninth staff shows a vocal line with a fermata. The ninetieth staff continues the vocal line. The ninety-first staff shows a piano accompaniment with chords. The ninety-second staff continues the piano accompaniment. The ninety-third staff shows a vocal line with a fermata. The ninety-fourth staff continues the vocal line. The ninety-fifth staff shows a piano accompaniment with chords. The ninety-sixth staff continues the piano accompaniment. The ninety-seventh staff shows a vocal line with a fermata. The ninety-eighth staff continues the vocal line. The ninety-ninth staff shows a piano accompaniment with chords. The hundredth staff continues the piano accompaniment.

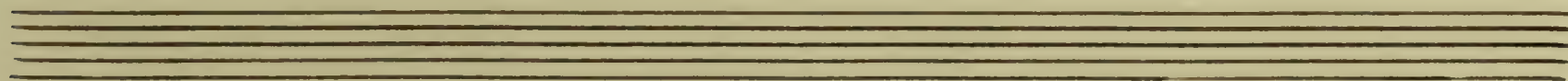
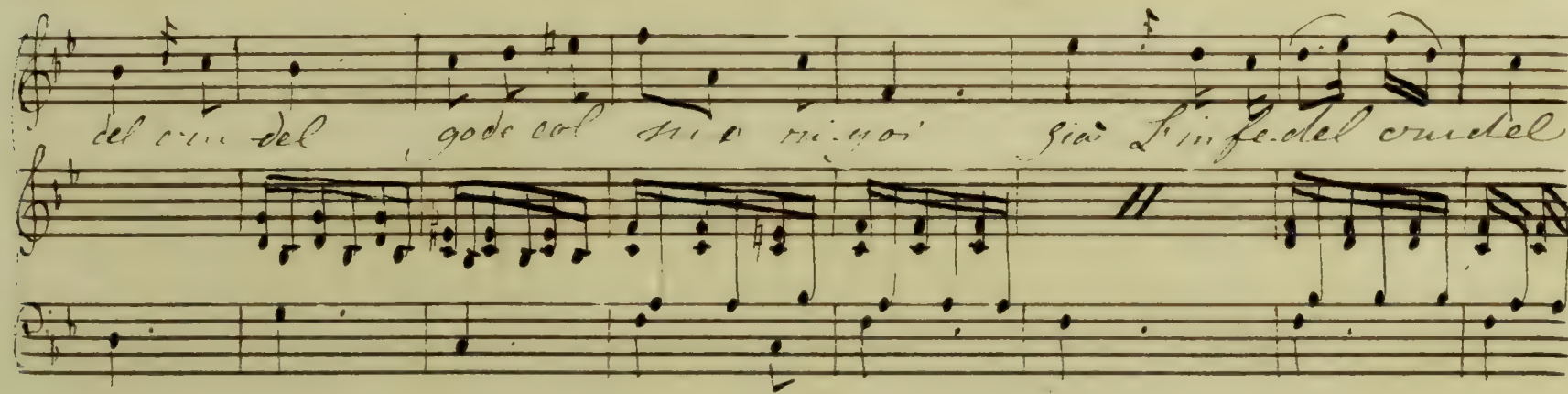
—mor una beltà una beltà che fa tant' altri sospi



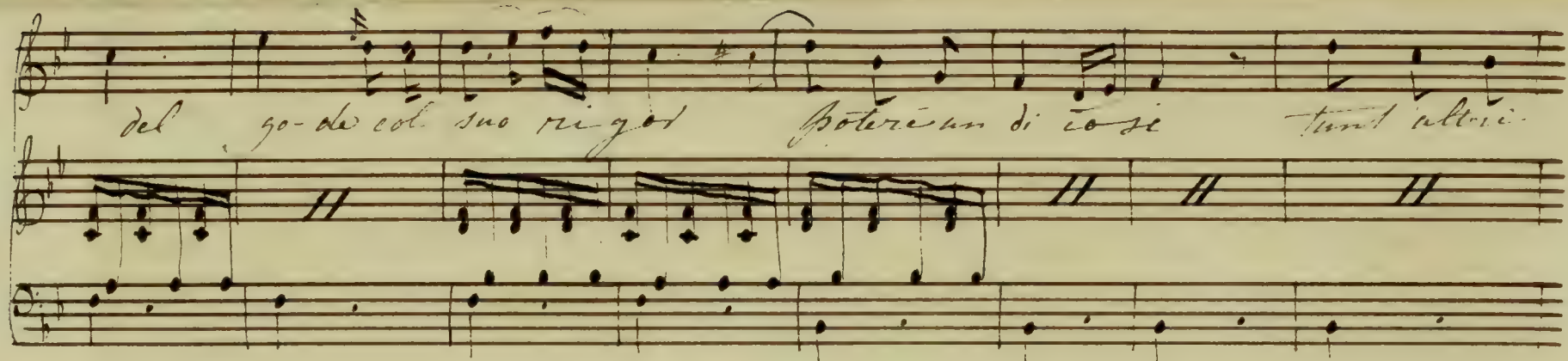
rar che bel piacer che bel piacer che bel piacer Già l'infedel cu



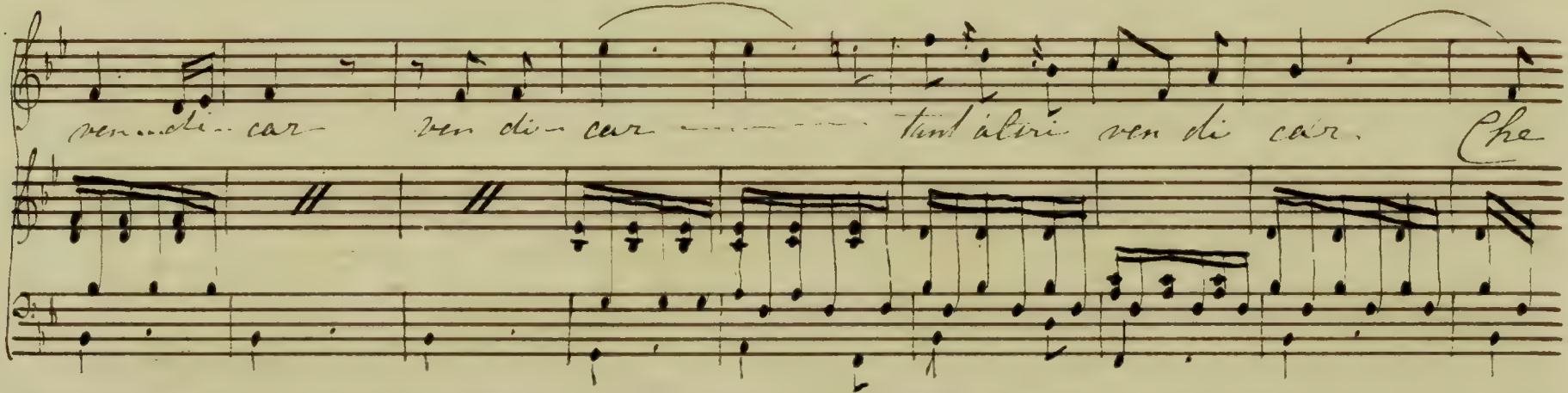
del cu del gode col suo mi-gor Già l'infedel cu del



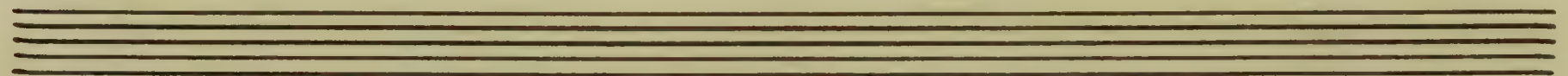
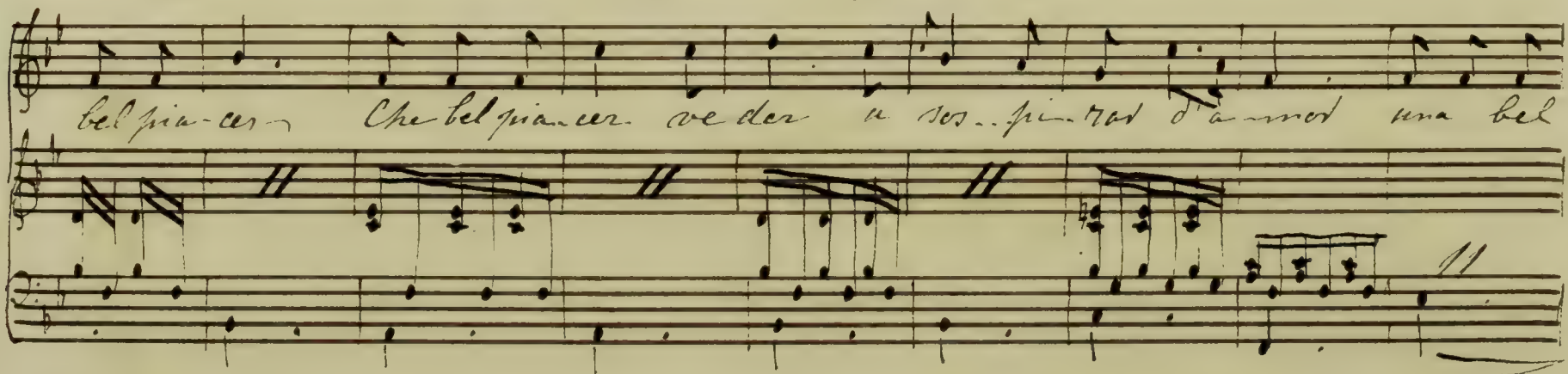
del go- de col suo ri- gior po- tere un di co- se tant' altri.



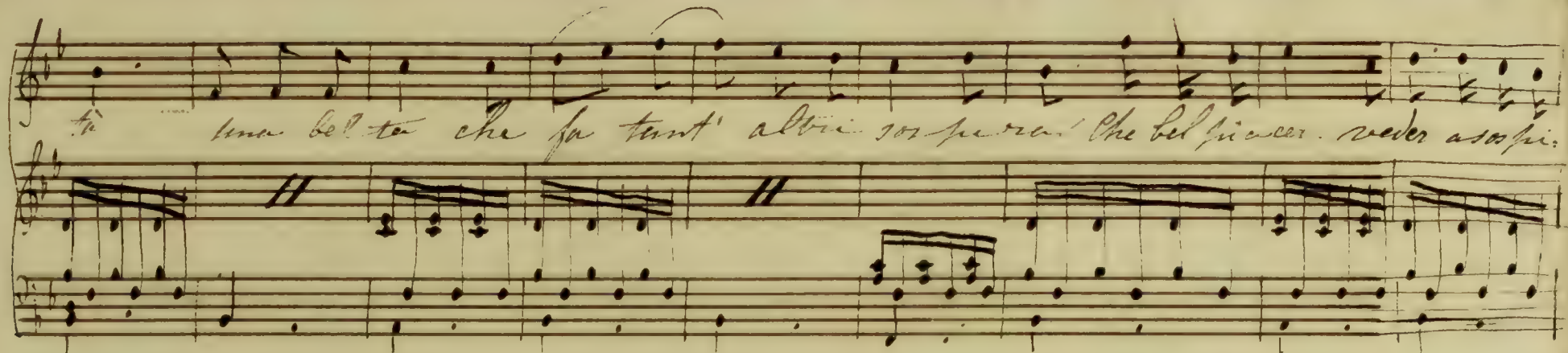
ven- di- car ven di- car tant' altri ven di car. Che



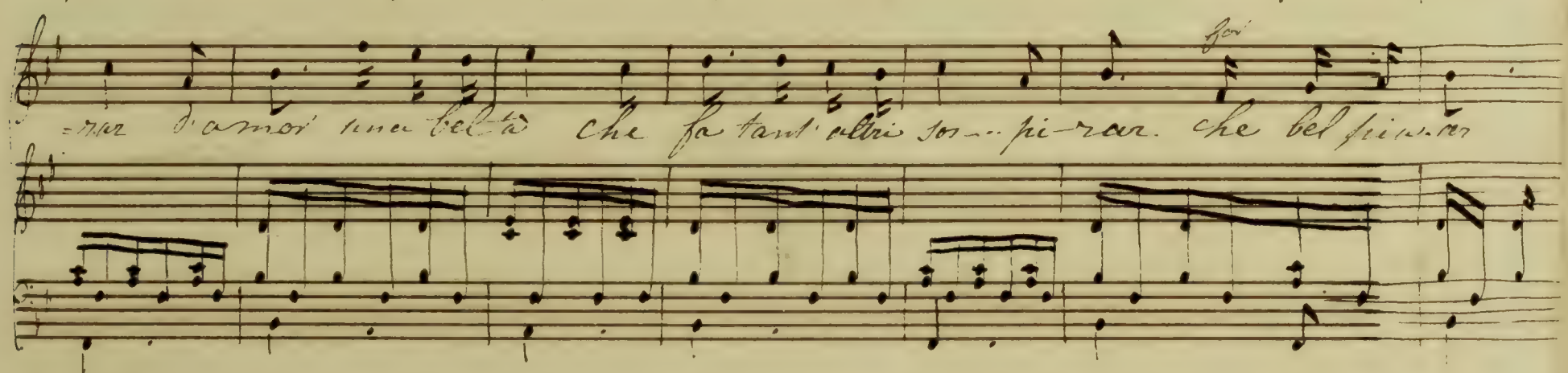
bel pia- cer Che bel pia- cer ve der a sos- pi- rar d' amor una bel



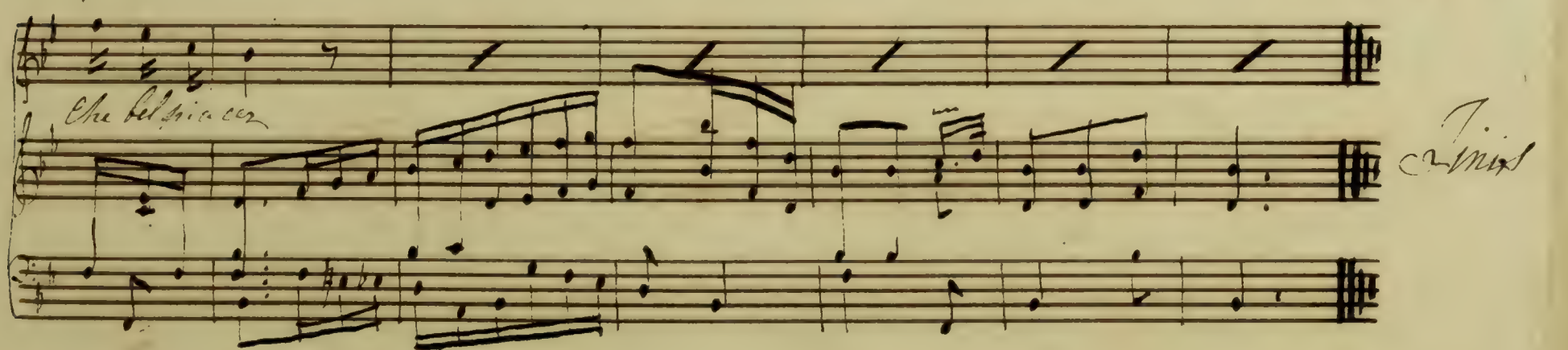
ti una bel-tà che fa tant' altri sos-pi-rar che bel piacer veder aso-pi-
rar d'amor una bel-tà che fa tant' altri sos-pi-rar che bel piacer



for
=rar d'amor una bel-tà che fa tant' altri sos-pi-rar che bel piacer



for
che bel piacer



F. mist



Comp. by Vinti

Alf mi balza il core in petto

J. Due Fratelli rivali

10

Alf mi balza il core in petto dal piacer che sento in me Alf mi balza il core in petto

1. costante

petto. Il core in petto dal piacere dal piacere che sento in me. Dal vincer che sento in me

me. Il core in petto che sento in me. Alf mio.

Il grande il mio di letto che spie-

= gar mol preso a te e se grande il mio di letto Il mio di letto che spie-ga.

Handwritten musical score on two staves. The lyrics are: *Che stringar nol posso a te che stringar nol posso a te*

Handwritten musical score on two staves. The lyrics are: *Enchettato stringi più la cara mano stringi stringi o mio tesoro*

Handwritten musical score on two staves. The lyrics are: *Altri che da te lontano andar deggio e qui non moro*

Handwritten musical score on two staves. The lyrics are: *...detto Il mio sposo o Il mio sposo no*

no nessuno non ver- ra nè ho
destino ma silenzio per pie- ta per pie- ta

no nes- su- no, non ver- ra no no, nes- su- no non ver- ra

Allegro

Ah qual gioia ha un co- re a man- te nel go- der del ca- ro og- gi

mf Ah qual gioia ha un co- re a man- te nel go- der del ca- ro og- gi

mf *piu*
= getto no non ve piu bel di- let- to no ma- ggio- ri fe- li- ci- ta- ta

= getto no non ve piu bel di- let- to no ma- ggio- ri fe- li- ci- ta- ta

ta no non' è più bel di letto ne maggior felicità

ta no non' è più bel di letto ne maggior felicità

ne maggior felicità felicità

ne maggior felicità felicità

felicità Stringi pur la cara mano stringi stringi o mio tesoro

felicità

SW: Ah perche da te con tanto andar deggio e qui non' amo — Eulich: bene-

detto Il mio sposo in benedetto benedetto
Deh! la voglio il mio destino ma silenzio per pietà

no non ve più bel diletto ne maggior felicità
no non ve più bel diletto ne maggior felicità

no non ve più bel diletto ne maggior felicità
no non ve più bel diletto ne maggior felicità

ne maggior felicità
ne maggior felicità

-ta felici ta felici ta felici ta
 -ta felici ta felici ta felici ta

A compit gia no l'impresa

Composed by Guglielmi

Arranged by Bortolotti

Meditativo

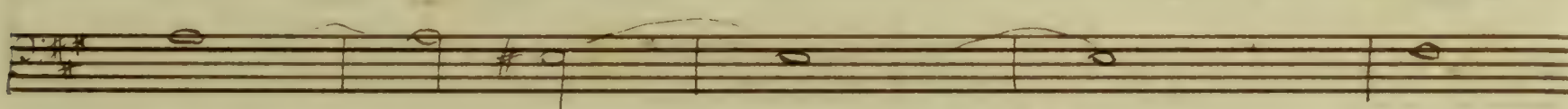
Viol.

Accomp.

prin *cres*



Cyaria in tanto talosi nomi alfin mi resi. Al fin so qual ritingerli osai. *Bestante* Sposo 120 m. al



Lento
non ci per-diam potrebbe preverisci Piu-degno. Misera a quanti affanni serbata io



Stato e graniti, con me i più chere, *Astro* tiranni

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The lyrics "A compir già vo l'im presa non temer ti ra un se" are written below the staves.

A single staff of handwritten musical notation on aged, yellowed paper. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The ink is dark and somewhat faded, with some visible staining and wear on the paper. The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

una non temer *tr* *tr*

nasce re na non temer ti nas- se re na non te *tr*

met- te nas- se re na) senza affanno senza af-

- fanno inquiet- la penna in ogni poverooh Dio lascias

non gli pos — so oh Dio lasciar non gli pos —

so oh Dio lasciar A compist già so l'impresa

non temer tu ras-se-re-na O non temer!

tu ras-se-re-na non temer tu ras-se

All. Moderato

Handwritten musical score for voice and piano. The score is written on 12 staves. The first two staves are for the voice, with the lyrics "re na non te - mer - ille tra si te - na" written below them. The remaining ten staves are for the piano accompaniment, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "All. Moderato".

re na non te - mer - ille tra si te - na

A handwritten musical score on aged, yellowed paper. The score consists of approximately 14 staves. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The lyrics are written in a cursive hand below the staves. The paper shows signs of wear, including creases and discoloration.

Don as col te in tal. me mento

che il mio ve. loe lio mio mio sol con

quest'ogni do-rio I miei basti di re...

The first system of the handwritten musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written in Italian: "quest'ogni do-rio I miei basti di re...". The piano part features a rhythmic pattern of eighth and sixteenth notes.

...go - lar' non temer' ti-

The second system of the handwritten musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are "...go - lar' non temer' ti-". The piano part continues with its rhythmic pattern.

nas - se re na ti nas - se re na ti

The third system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are "nas - se re na ti nas - se re na ti". The piano part continues with its rhythmic pattern.

nas - se re na ti

The fourth system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are "nas - se re na ti". The piano part continues with its rhythmic pattern.

sen- za af- far- mi in quel- la po- na non gli pos- so oh

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It contains the lyrics "sen- za af- far- mi in quel- la po- na non gli pos- so oh". The middle and bottom staves provide piano accompaniment with chords and moving lines.

Dio — las- ciat non gli pos- so oh — Dio las-

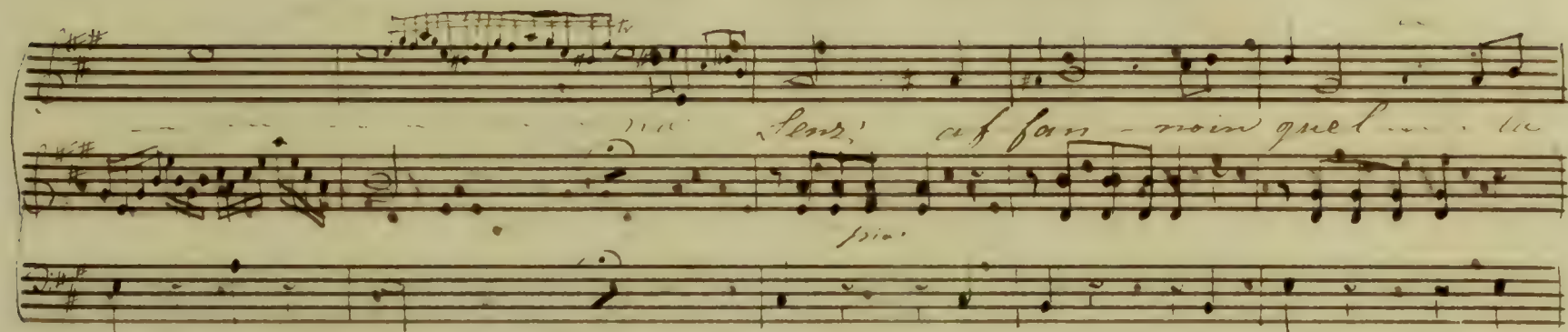
The second system continues the musical piece. The vocal line (top staff) has the lyrics "Dio — las- ciat non gli pos- so oh — Dio las-". The piano accompaniment (middle and bottom staves) continues with harmonic support.

ciat non le mer- te- rai se re- na!

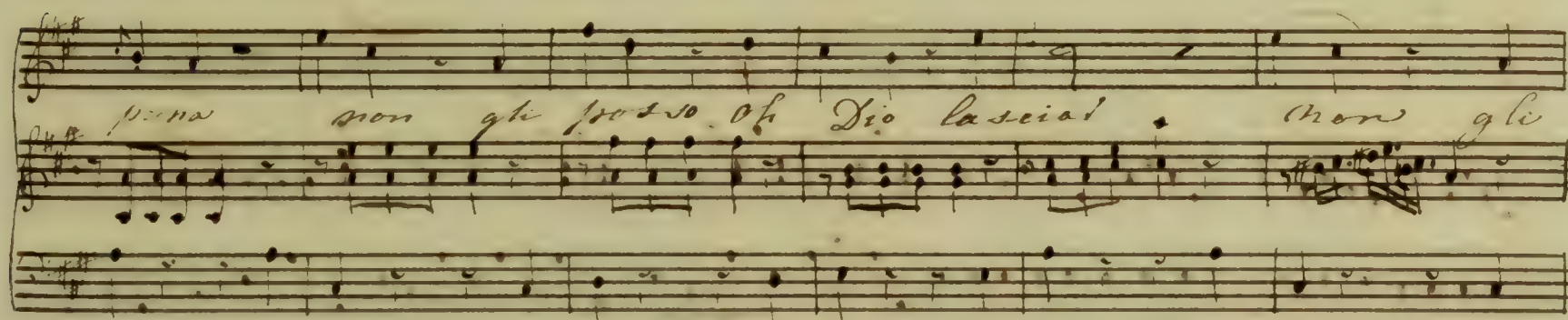
The third system shows the vocal line (top staff) with the lyrics "ciat non le mer- te- rai se re- na!". The piano accompaniment (middle and bottom staves) becomes more active with sixteenth-note patterns in the right hand.

li. Has — se- re- na li. ras — se- re- na

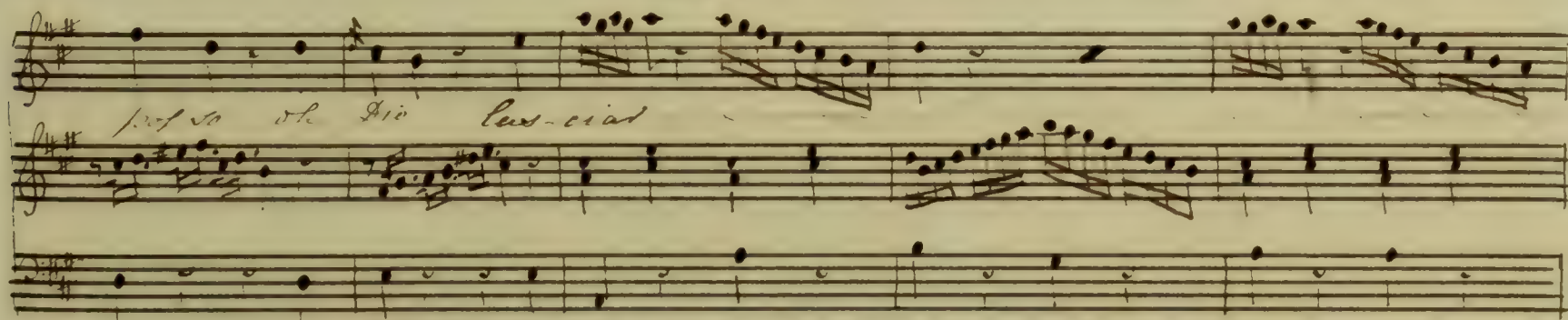
The fourth system concludes the page. The vocal line (top staff) has the lyrics "li. Has — se- re- na li. ras — se- re- na". The piano accompaniment (middle and bottom staves) features a final, more complex piano part with many sixteenth notes.



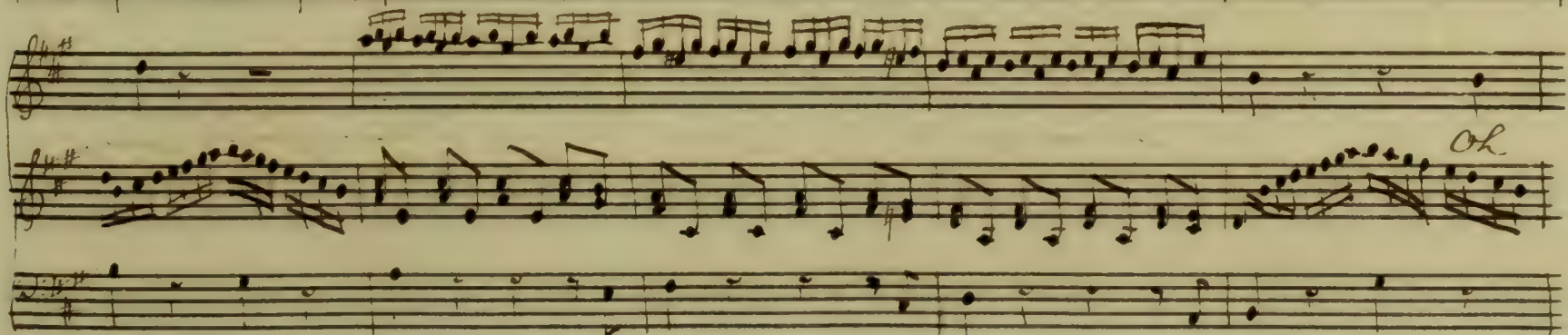
Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The lyrics "Sens: af fan - noin que l..." are written between the staves. There are some markings above the first staff, possibly "tr" and "c".



Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The lyrics "para non gli posso oh Dio lasciat non gli" are written between the staves.



Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The lyrics "posso oh Dio lasciat" are written between the staves.



Handwritten musical score system 4. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The lyrics "oh" are written at the end of the system.

Dio oh Dio lasciar eh Dio lasciar oh Dio las-

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 2/4 time, with the lyrics "Dio oh Dio lasciar eh Dio lasciar oh Dio las-". The lower staff is a piano accompaniment, featuring a series of eighth-note chords and single notes.

ciar oh Dio lasciar

The second system continues the musical piece. The vocal line (upper staff) has the lyrics "ciar oh Dio lasciar" and ends with a double bar line. The piano accompaniment (lower staff) continues with similar rhythmic patterns. Below the second system, there are five additional empty staves, suggesting further musical notation on the reverse side or in a subsequent page.



















